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Winton J. Baltzell

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Musical Items.

HOME.

THE Iowa State Music Teachers' meeting wa
success this year.

A FINE bronze bust of Beethoven was un
Chautauqua recently.

LILLIAN BLAUVELT has been invited to sin
Gewandhaus in Leipsic, next October.

CLARENCE EDDY, the organist, gave a very s
concert recently at the Trocadéro in Paris.

MR. AUGUST GEIGER has been appointed mus
tor of the female college at Columbia, S. C.

E. J. DECEVER has been engaged by the Ha
Conservatory of Music for the coming season.

LILLIAN NORDICA, who was said to be critica
London, at last reports was slowly improving.

ALEXANDER BULL, son of Ole Bull, intends
Grieg to this country next fall for an artistic tou

MR. LEOPOLD GODOWSKY has been appointed
of the piano department of the Chicago Conserv
Music.

THE Conservatory of Music in Denver, Colo
threatened with disruption on account of f
trouble.

MISS FANNY BLOOMFIELD-ZEISSLER will p
play a piano concerto or two in Paris with the Lam
Orchestra next season.

MISS MARIE STRAUB, author of some 200
which have been set to music by American com
died recently in Chicago.

RECENT additions to the faculty of the New E
Conservatory of Music in Boston are Mr. Carl Ba
and Mme. Helen Hopekirk.

ALEXANDER W. THAYER, who is well known as the author of a most reliable and, so far as it goes, complete biography of Beethoven, died July 17th at Trieste. Whether or not Mr. Thayer had made progress upon the fourth volume with which he hoped to complete the biography, is not yet known.

BAYREUTH and Munich will be the musical centers of the world this summer. The attendance at Bayreuth will be very large, and many of the visitors will go to Munich, where festival performances of four of Mozart's operas, and those of Wagner which are not performed at Bayreuth, will be given at the royal opera.

THE Bayreuth Musical Festival opened July 19th with "Parsifal." A full audience witnessed the performance, among those present being the King and Queen of Würtemberg. Seidl conducted the music drama with special effectiveness, and received much applause from an enthusiastic audience.

OUR English exchanges are filled with lengthy accounts of the Queen's Jubilee. Long programmes of excellent music were played in different places in London, in which the most prominent English musicians took part. Many compositions written especially for the occasion were performed. The open-air service in front of St. Paul's Cathedral is said to have been very impressive.

THEY have a law in England, it seems, prohibiting the bringing of Biblical characters on the stage. For this reason, Saint-Saëns' "Samson and Delilah" has never been performed there. Recently the management of Covent Garden Theater wrote the composer, requesting him to make changes in the work and to ascribe the destruction of the temple to lightning instead of to the wrath of God. Saint-Saëns telegraphed back the single word "Impossible."

THE recent deeply lamented death of Johannes Brahms, perhaps the greatest creative musician of the latter half of the nineteenth century, makes one reflect what a strikingly large number of famous musicians have passed away within the last fifteen years:

Joachim Raff, 1882, Theodor Kullak, 1882, Frederich Kucken, 1882, Friederich von Flotow, 1883, Richard Wagner, 1883, Robert Volkmann, 1883, Franz Abt, 1885, Ferdinand Hiller, 1885, Sir Julius Benedict, 1885, Friedrich Kiel, 1885, Franz Liszt, 1886, Alexander Borodin, 1887, Sir George Macfarren, 1887, Jenny Lind, 1887, Henri Herz, 1888, Stephen Heller, 1888, Giovanni Bottesini, 1889, Adolph Hanselt, 1889, Victor Nessler, 1890, Franz Lachner, 1890, Niels Gade, 1890, Wilhelm Taubert, 1891, Henry Litolff, 1891, Leo Delibes, 1891, Robert Franz, 1892, Charles Gounod, 1893, Peter Tchaikowsky, 1893, Hans von Bülow, 1894, Anton Rubinstein, 1894, Benjamin Godard, 1895, Franz von Suppe, 1895, Ambroise Thomas, 1896, Clara Schumann, 1897, Anton Bruckner, 1896, Woldemar Bargiel, 1897, and Johannes Brahms, 1897.

THE PIANO AND OUR GIRLS.

BY AUBERTINE WOODWARD MOORE.

MORE harm than good will ensue from making a stupid business of practicing when the mind and heart lack sympathy with the work. This is precisely what is to be avoided in a rational course of music study and a well-advised order of time application. It is a teacher's business to see to it that the work is not stupid, and that heart and mind are thoroughly engrossed in it. Piano teaching should not be a mere course of dreary finger gymnastics. More than any other study it should occupy head, heart, and body to an equal degree.

When a girl is taught the correct position of the hands and fingers, it should be explained to her what kind of a tone she will be enabled to produce by this position. She should be shown that a wrong position and faulty fingering make a tone harsh and rough, and a succession of tones jolty and jerky. Her ear will thus be trained to recognize a beautiful tone, and she will become more and more interested in trying to produce it.

Even five-finger exercises will not seem dreary when applied to so noble a purpose. The pupil should also be taught to observe the modifications of tone caused by the various touches, such as legato, staccato, etc., as well as to observe the differences in intervals. She should heed the differences in construction of the major and minor scales, and be so sure of the relative position of tones and half-tones that she can take any key on the piano and build on it for herself, either major or minor scales. She may also become at home in rhythms during her scale practice by running the scales up and down in various movements and rhythms. She may advantageously pursue the same course with chords and broken chords and arpeggios.

By the time pieces are attacked a pupil rightly disciplined will begin to be familiar with the tone-language, and if reasonable precautions are taken to secure good air and light there is no more reason why she should ruin her eyes in reading notes than in reading words. There is always more or less strain to the eyes in attempting to read an unfamiliar language. A proper study of music will make it a familiar one.

A child should not be expected to sit at the piano more than fifteen minutes at a time. In a young child this is sufficient for the day. As the interest grows and the strength increases the period may be repeated,—first once, later two, three, or four times each day. At no time should a young girl be allowed to sit at the piano longer than an hour at a time; indeed, until fully mature not more than half an hour.

With suitable and intelligent training, more musicianly feeling will be aroused than by hours of careless practice with the mind wandering all over the universe. Moreover, unless a young woman purposes to make music her chief occupation, two hours daily is ample to devote to her piano. She may spend as much time in addition to this as she pleases, away from the instrument, studying theory, learning to call up mental tone images from the printed page of notes, memorizing and writing music, and reading works on the history and philosophy of music. The more she does of this the better it is for her musical development and general culture.

Properly used, the piano should be a magnificent means of physical, intellectual, and spiritual growth. It is capable of bringing into play all the faculties at one and the same time. A girl whose emotions are readily stirred should be balanced and steadied by abundant drill in the noblest intellectual music. One of a more phlegmetic temperament might be quickened by wholesome supplies of a more emotional character.

No one better than the girl who plays the piano has the opportunity to employ the mind and body on equal terms. Truly, she should become a well-balanced, well-ordered individual.

Questions and Answers.

[*Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet.* IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, *or the questions will receive no attention. In no case will the writer's name be printed to the questions in* THE ETUDE. *Questions that have no general interest will not receive attention.*]

B. D.—Andantino is a word which has caused much discussion. It is the diminutive of andante. As andante means "going," its diminutive must mean "going a little," "rather going," *i. e.*, not going so fast—so indicates a slower tempo than andante. As we have said, however, this definition is much disputed.

Grove, Stainer, and Barrett define it as "slower than andante." Webster and Worcester define it as "less slow than andante." As a proof of the uncertainty with which the term is used turn to the oratorio of "Elijah." Three movements, "If with all your hearts," marked andante con moto, "The Lord hath exalted thee," marked andante, and "Oh Rest in the Lord," marked andantino, are all performed in the same tempo of 72 quarter notes per minute.

E. M. H.—"Why is interest lost in pieces once learned; even in the 'best classics'?" It is difficult to think of a thorough musician as losing interest in a masterwork. It is possible for the edge of one's musical perception to become dulled by too much attention to technical study, too many hours given to either study or teaching.

Variety in study and constant advancement will cultivate esthetic taste and enable one to form a correct perspective of former achievements.

As one ascends the ladder of musical knowledge, much that formerly appeared worthy of love and appreciation becomes insignificant. The pieces formerly learned are just as good music as they ever were; but the musician has developed. His capacity to understand and appreciate greater works has grown. He was once a child musically, now he is a man. As a developed musician his intellectual nourishment should be greater variety and stronger food.

Wrong ways of practicing; wrong technical principles; inability to grasp the content of works: all these tend to make one dissatisfied with pieces studied. Right ways of practicing; correct technical training; comprehensive theoretical knowledge: all these combined with musical common sense enable the musician to appreciate all that is good, and develop his musical judgment and taste.

F. E.—In playing repeated notes, the fingers should be drawn toward the palm of the hand—not sidewise.

2.—The alternating down- and up-arm touches are employed when one desires to group in twos: (1) octaves, (2) chords, (3) chords connected with emphasized single or double tones, and (4) connected single tones when emphasis is desired and when the effect produced is a slurred one, similar to the two-finger exercise in Mason's "Touch and Technic."

3.—The fingers should never be thrown outward from the palm toward the name-board.

For balanced chord-work the fingers are frequently extended—but they are not thrown out; they are held firmly in a somewhat straight position previous to and during the sound of the chord. The touch may be light or heavy arm—usually heavy.

Straight or extended position of the fingers is frequently advantageous in staccato runs, either *en arpeggio* or in scale work, where a detached and snappy effect is desirable. Again, the touch is arm touch.

Exceptions may be taken to these remarks in favor of the "stab touch," as taught by E. M. Bowman. The "stab touch" is all right, but learn from him or his pupils how to use it. A mere experimenter will come to grief and acquire any number of bad habits.

L. G.—1. A college receives its power to grant degrees from no source other than that of its ability to judge the capability of a person examined by it and the respect and high standing it occupies as an educational power in the eyes of the public. Bachelor of Music is the lowest degree conferred. A four-years' course would not entitle one to a degree. Degrees in this country are honorary, as a rule; a college granting them to some persons who are very much respected and noted for their talent and learning.

2. Bussler's Harmony is easier to understand than Richter, and besides is a more modern work. We prefer Mansfield to either of them, however, being originally written in the English language.

3. There are a number of teachers' agencies. We would recommend the Central Teachers' Agency, Indianapolis, Ind., Fisk's Teachers' Agency, Boston, Mass., and Mrs. M. F. Young, 23 Union Square, New York.

4. If you have a song you desire to publish, send it to some music publisher, enclosing stamps for return of MS. if it is not accepted. The publisher will examine it, and if he thinks it possesses merit, will make you an offer.

5. For a pupil such as you describe, who has finished "Laudon's Reed Organ School," we recommend "Hewitt's Supplementary Studies and Exercises to Laudon's Reed Organ School," Vol. II, and "Laudon's School of Reed Organ Playing," Vol. III.

B. M.—With a pupil who hesitates about striking notes and plays so slow as to miss making musical sense of a phrase, give memory work. It will also be well to try pieces that are comparatively easy and require the pupil to give them out by phrases, paying especial attention to musical sense. It is good practice for such pupils to play the piano part to easy duets. For the grade of pupil you mention you will find abundant material in Landon's "Foundation Materials."

S. T. K.—In some churches the organist plays two to four short phrases after the "Long Prayer," while the late comers are being seated. In other churches the organist plays a short phrase or two after the first hymn, while the ushers are seating the late comers. In the "Hymnal" published by the Outlook Company, New York, there is a setting of the Lord's Prayer in monotone, on D. With a large chorus, and with congregational singing, the effect is grand. The harmonies of this setting are excellent.

H. T. B.—Finish your piece, vocal or organ, even if the collection or offering is done and the ushers have to wait for you. It is not in good taste to cut off a work of art under such circumstances.

G. K. W.—It is becoming very common for churches to require their chorister to conduct the music of every meeting, and that of the Sunday-school. Also to have a Sunday-school and a young people's meeting choir, and to conduct an amateur orchestra in these meetings. Sight-singing classes are often held in towns where vocal music is not taught in the public schools as a part of the choir master's work.

L. C. W.—For one who can play and wants to learn the pipe organ without a teacher, try "The Organ by Stainer." Stainer's way of learning the pedals is exceptionally good. In other subjects his explanations are full and clear.

A. G. W.—You are correct in saying that you feel that your organist has no more right to "extemporize" a lot of meaningless runs, faulty chords, and uneven trills than would your minister to come to the pulpit and talk without sense, rhyme, or reason. Any organist who is too lazy to thoroughly prepare a set of instrumental pieces for each service is too trifling to occupy the position of church organist.

D. J. A.—QUES.—I am fond of the soft stops of very high pitch. But some people say my organ playing is not churchly, but sounds too much like a hand-organ, and that it has no dignity. I think it is sweet and pretty.

ANS.—Your friends are right. You have shown poor taste.

Thoughts—Suggestions—E

PRACTICAL POINTS BY EMINENT TE

A COURSE OF READING.

SMITH N. PENFIELD.

THE dog days are upon us,—the days for the
the seashore, and the country farm-house.
earnest, enthusiastic musician is, of all men,
able when long away from his piano.

The instrument in the parlor of hotel o
place is usually poor and never at the free
any one guest. Many a vacation has been
because time has hung heavy on their hand
home piano has been the loadstone. If you
sician say he does not want to see or hear
fall, you may know he has not the artistic
him. But the musician needs the vacation
others, because his work is more trying to th
system. Here, then, is the dilemma. But
thought crystallizes the *suggestion* which rapi
into the *advice*, and here is the result. The
gives ever too much time to the technique and
of his art, and too little to the esthetic side.

He knows his art, it may be, well, but far
about his art. He feels and perceives, but
think beyond his perceptions. Music touches
points its sister arts—painting, sculpture, are
oratory, but more than all else poetry. In
months called "the season," there seems no
attention to these matters.

But what is the matter with a course of read
summer? Leave novels alone, and get a few c
of bright standard poems; get into the woods
aloud, for there is music in the scanning or swi
lines. Then take up a good history of music,
works on esthetics, and the summer will p
all too soon. When you return in the fall
music will be *le couleur de rose*. Then drop m
thanking me for the thought, the suggestion, th

* * * *

EAR TRAINING.

PERLEE V. JERVIS.

FOR a number of years I have devoted ten m
each lesson to ear training, and have found the
resulting therefrom so great that I consider it
indispensable part of every lesson hour. At
lesson the pupil, who is placed so that she can n
keyboard, is required to distinguish major an
seconds by ear. If she does not do this read
practice is continued at each lesson till she can
determine whether the interval be major or mi
some bad cases, weeks, even months, of practic
quired before seconds can be easily recognized,
result is possible with *every* pupil, no matter how
ive her ear may seem to be.

When the ear can determine seconds, they are f
by thirds, fourths, fifths, and all other intervals u
teath.

When all these intervals can be named as
heard, major, minor, diminished, and augmente
are explained, and the pupil required to distingui
by ear; after these come chords of the seventh,
ished seventh and ninth, major and minor scales,
legato, demi-staccato, staccato, non legato, and
touches.

The principles of good pedalling are then tak
and the pupil required to detect the slightest blur
by slovenly use of the damper pedal, and also to
the pedalling in passages played for her.

Further work in ear training will readily sugge
to the thoughtful teacher.

* * * *

STACCATO MARKS.

HERVE D. WILKINS.

YOUNG students of the piano are apt to misint
the staccato marks in classic music. The German

Correct Fingering.

O. R. SKINNER.

Evenness in scale and broken chord passages is to be obtained only through painstaking effort on the part of both student and teacher. Some teachers and some publishers do not consider with care the application of the fourth finger in arpeggio playing. The result to the pupil is carelessness and neglect in the use of the fourth finger, which, after years of study, still remains undeveloped and weak. A good idea in taking up a new piece or study, is to have the pupil mark the fingering lightly with a pencil where it is not indicated, and submit it to the teacher before beginning to practice it.

The principles of fingering arpeggios and scales are simple, and the teacher will make his own tasks lighter by imparting, little by little, a thorough and practical knowledge of them to his pupils. In playing Bach and Mozart, a thorough mastery of their compositions goes with a thorough mastery of the fingering. Many difficulties of technic and phrasing disappear, or become easy, when the student sets himself earnestly to the task of mastering the correct fingering.

I have observed in numerous cases that the pupil's distaste for certain passages in Bach's Preludes and Inventions, in Mozart's Sonatas, in studies, and especially in Chopin's Preludes, Mazurkas and Waltzes, was due to uncertainty in fingering, which gave the student wrong conceptions of the musical meaning of the passages.

Pupils in the advanced stage, as well as those in the middle grades, will do well to be more conscientious and careful. The teacher should use those editions which are carefully fingered and phrased, even though they may sometimes be more expensive, and the student should bear in mind that accurate and careful fingering makes a clean and careful player.

* * * *

Music Makes Character.

DR. ROBERT GOLDBECK.

Has it ever occurred to you that musical practice has the power to form and perfect character? On the piano, or any other instrument, you soon discover that you must be *conscientious* in the matter of every detail, or you will not succeed. That is one good quality to acquire and cultivate, which will give you a good name and make you morally strong. You will also become convinced that you must be patient and persevering, or else, figuratively speaking, the barrel which you are making such an effort to roll up hill, will roll down hill, and you will have to begin again. Patience and perseverance are great virtues to possess,—the first indispensable to the teacher, the second *a sine qua non* to those who would become finished performers. I might go on enumerating other excellencies of character which musical practice makes grow within us, but the hints given will suffice.

* * * *

Marks of Merit.

BY CARL W. GRIMM.

When I give a pupil a study, I mark it with this sign —. If he knows the new study tolerably well at the next lesson, I add a short line above, +. If he knows the study thoroughly, I change the mark to +. — (a mark) = new lesson ; + ("half" mark) = tolerably ; + ("whole" mark) = good. When a pupil has learned a book of studies,—for example, Köhler's Op. 157, Op. 256 ; Czerny's Op. 261, Op. 299, etc.,—I always have him review the entire work. This forms a sort of examination in the grade he is in ; then I use "double" marks ; "one and a half" marks = tolerable review ; "double" mark = thorough review. The last sign must be gained for every study before I begin on a new book. To consider anything technically perfect, the proper keys have to be struck, the precise duration of every note and rest and the exact time have to be observed, and the right fingering must be used. To consider anything musically correct, all the marks of expression, the marks of articulation (legato and staccato), and the marks of phrasing, must be accurately adhered to. I have read somewhere that Chopin used the mark + as a mark of his satisfaction with the pupil's playing of a piece, and he would give it quite as often as the pupil played a piece to the master's delight. In giving marks the teacher should remember the abilities of different pupils ; those who have great talent are expected to do much better than those who have little, for "much is demanded of him to whom much is given."

FOR JUVENILE RECITAL.

When Malindy Sings.

G'way an' quit dat noise, Miss Lucy—
Put dat music book away ;
What 's de use to keep on tryin' ?
Ef you practice twell you're gray,
You cain't sta't no notes a-flyin'
Lak de ones dat rants and rings
F'om de kitchen to de big woods
When Malindy sings.

You ain't got de nachel o'gans
Fu' to make de sonn' come right,
You ain't got de tu'ns an' twistin's
Fu' to make it sweet an' light.
Tell yon one thing now, Miss Lucy,
An' I'm tellin' you fu' true,
When hit comes to raal right singin',
'T ain't no easy thing to do.

Easy 'nough fu' folks to hollah,
Lookin' at de lines an' dots,
When dey ain't no one kin sence it,
An' de chune comes in, in spots ;
But fu' real melojous music,
Dat jes' strikes yo' hea't and clings,
Jes' you stan' an' listen wif me
When Malindy sings.

Ain't you nevah hyeahd Malindy ?
Blessed soul, tek up de cross !
Look hyeah, ain't yon jokin', honey ?
Well, you don't know whut yon los'.
Y' ought to hyeah dat gal a-wa'blin',
Robins, la'ks, an' all dem things,
Heish dey mouf s an' hides dey faces
When Malindy sings.

Fiddlin' man jes' stop his fiddlin',
Lay his fiddle on de she'f ;
Mockin'-bird quit tryin' to whistle,
'Cause he jes' so shamed hisse'f.
Folks a-playin' on de banjo
Draps dey fingahs on de strings—
Bless yo' soul—fu'gits to move 'em,
When Malindy sings.

She jes' spreads hnh monf and hollahs,
"Come to Jesus," twell you hyeah
Sinnahs' tremblin' steps and voices,
Timid-lak a-drawin' neah ;
Den she tu'ns to "Rock of Ages,"
Simply to de cross she clings,
An' you fin' yo' teahs a-drappin'
When Malindy sings.

Who dat says dat humble praises
Wif de Master nevah counts ?
Heish yo' mouf, I hyeah dat music,
Ez hit rises up an' mounts—
Floatin' by de hills an' valleys,
Way above dis buryin' sod,
Ez hit makes its way in glory
To de very gates of God !

Oh, hit 's sweetah dan de music
Of an edicated band ;
An' hit 's dearah dan de battle's
Song o' triumph in de lan'.
It seems holier dan evenin'
When de solemn chn'ch bell rings,
Ez I sit an' ca'mly listen
While Malindy sings.

Towsah, stop dat ba'kin', hyeah me !
Mandy, mek dat chile keep still ;
Do n't you hyeah de echoes callin'
F'om de valley to de hill ?
Let me listen, I can hyeah it,
Th'oo de breah of angel's wings,
Sof' an' sweet, "Swing Low, Sweet Chariot,"
Ez Malindy sings.

PROTECTING THE ARTISTIC SENSE.

Musicians, who painfully acquire their "bread and cheese" by the exercise of their art, know by experience how difficult at times it is to sustain their original interest and pleasure in the subjects of their life study. A certain decay of the primitive esthetic sense, "as the years roll by," has often been remarked regretfully by the greatest artists. The same things which, according to Wordsworth, "had the glory and the freshness of a dream," we somehow fail to discern in the same light, though we renew our acquaintance with them daily. The change is in ourselves—not in the things—and may be carefully arrested, to some extent ; though, alas ! much of the "vision" may be inevitably doomed to fade. The musician, in these prosaic, careworn times, must see to it that his routine becomes not of a too stereotyped—not to say commercially inspired—sort. However finished an artist, he must still carefully nourish and sustain the artistic sense ; and this he will best do by seeking ever new incentives to artistic work and enjoyment. The artist, too, rests if he rests, like any other horn to labor or produce.—*Musical Opinion.*

CAN A POOR EAR BE IMPROVED?

BY MARION OSGOOD.

Can a pupil whose ear can not distinguish the difference between C and C♯, and can not detect the different rhythms in ♩ and ♪ time, and who at best can but dimly recognize the tune "Old Hundred" from "Sweet Marie," —can such a one be cultivated to such an extent that his ear will prompt him to the correct playing of a major or minor scale, and a fairly correct discrimination as to time, so that, for example, he can, with care, get through both of the airs mentioned above without gross error as to time ?

I answer "yes" and "no." "No" by following the usual methods of most teachers ; "yes" by employing means which would, possibly, be called extraordinary.

My own experience with the few such cases which I have undertaken has proved that by long, arduous, careful, sympathetic working along very narrow lines, it *can* be accomplished. In fact, I do not remember *one* case which has been proved hopeless, undertaken by me under the one condition that I must have plenty of time.

With such pupils the major scale is generally one of the first things to be apprehended, and then *melody, melody;* clear, accented, *tuneful melody.* Generally the more commonplace the better at first ; no "minor piece" must be attempted ; the ear grasps major intervals at first ; no "unsingable" intervals suggested for a long period—perhaps years. It is as difficult, at least, to teach "time," either to such a pupil in private or to a set of so-called musical amateurs come together to "learn to play in orchestra" ; for it is a noteworthy fact that even among orchestra players of fair reputation many there are who fail in the perfect understanding and the execution of rhythm.

"But," it may well be asked, "what is the *use* of thus spending years in teaching an utterly inapt pupil to overcome the enormous difficulties of a major scale ?"

Ah, *that* is another question. I did not promise to tell its *use*, but merely to say it could be done.

Pounding Justified.—The delicacy of Chopin's playing is traditional, but Liszt is authority for the statement that Chopin was fond of hearing his larger and more heroic works played with a power of which he himself was incapable. It is related by some one, whose name I have for the moment forgotten, that upon one occasion a very talented young pianist called upon Chopin, and, being invited to play, did so ; the great Polonaise in A-flat being the matter. Excited by the work and the presence of the composer, and full of the heroic spirit of the work, he broke several hammers—an occurrence quite common in heavy playing in those days. Naturally, the young man was extremely mortified at this, and endeavored to apologize over and over again. But the composer cut him short. "Say not a word," said he ; "if I had your strength I would break every hammer in the piano when I played that piece." This may be one of those *ben trovato* anecdotes, which, if not true, ought to be.—*Music.*

PIANOFORTE STUDY.

BY ALEXANDER MCARTHUR.

Where to Study.

There is nothing more absurd than the
held by so many young students that foreign s
an artist. In the larger cities of Great B
America there are always plenty of professors
who are equal, sometimes even superior, t
European cities, and it is the height of folly
that there is anything abroad better than wi
in the national academies and conservatories
country. No teaching can mar genius like th
Rubinstein, or Paderewski, just as no teaching
it ; and students compelled by force of circum
pursue their studies far from the art centers o
tal Europe can rest assured, therefore, that s
not be denied them.

At the same time, a few years spent abroa
broaden the ideas of the young artist, and wil
an experience that no years of training could
procure, for the reason that in the cities of e
Europe there is an art atmosphere and there
Life in England and America is hurried and
The state of the stock exchanges and the rise
cotton or sugar are interests of more importa
multitude than the success of a symphony or t
ance of a new singer. Life as students find
Latin Quarter of Paris, or in the art centers o
Rome, and St. Petersburg,—where the art find
master, a picture in the salon, an etching, or
will rouse the whole quarter to enthusiasm,—is
unknown in hnstling London and busy New
by all means, when a young student has the c
bim visit foreign cities, and let him live this life
ficial because of its isolation, its happy ignora
interests foreign to its own, and its supreme en
for the work and calling of the artist.

It is well for students who go professionally
should avoid conservatories, especially conservat
the far-famed Leipsic, now trading on its me
Mendelssohn and Bach ; and they should not fo
the only way to derive benefit from their stay v
learn to speak the language and endeavor to thr
selves as much as possible into the ways and th
their fellow-students.

The foremost pedagogue in Europe to-day is
titzky, and there is no doubt that his method
foundation of excellent piano playing, and of
reliable and satisfactory technic. But it is a st
unless one has extraordinary talent, to study wit
man. In the first place, his success and reputat
his undoubted ability render him capricious an
tient ; and in the next place, his reputation bri
more students than he can ever teach. There
had much better select one of Leschetitzky's
pupils, and make up his mind to a systematic tra
his fingers.

Paderewski has studied with Leschetitzky,
will invariably notice that the pianists who pass
his hands come forth with a dazzling perfection of
This is a necessity with pianists of our day,—wit
of them, at least, who aspire to any distinction
calling.

Leschetitzky undoubtedly sends forth pianists
in technic, but pianists often defective in poet
course, it would be absurd to expect Leschetitzky
poets—*poeta nascitur, non fit;* still, students wh
him should remember that the tendency of his t
leans rather to the technical than to the poetic si

Any one going to Leschetitzky, and expecting
course of teaching will turn him out a second Pade
will surely be disappointed. In technic eve
rests with the teacher, for it is the fault of the
if the pupil practices badly ; and when a pupi
health and hands favorable to the piano follo
teacher's directions in all respects, he can expe
has the right to expect, that his training wil
him a perfect technic. It is just this that
titzky's method does for the student. Anything
however, rests with the pupil himself.

GLEANINGS THRESHED OUT.

UNDUE appreciation of self stands in the way of self-development more than any other one thing, far more than do unfavorable circumstances. Yet, no one goes much beyond his faith in himself. Strangely, undue appreciation, or over appreciation, is believing that we possess talents and possibilities which we do not have in sufficient strength for making ourselves leaders in that thing. Here is where some true friend can do a great good by pointing out wherein advancement can be made. But there is a right way for doing this, and it is pointed out in the following quotation from *The Outlook:*

"In every man there lie dormant powers which he does not know he possesses. Every man has more ability than he thinks he has. However self-conceited he is, he has more ability than he thinks he has, although he may not have the kind of ability which he thinks he has. There is in every man, potentially, power that he never suspects—power that never will come to anything unless it be quickened by a power without himself, as the seed in the ground will come to nothing unless the sun shines on it. To every one waiting for some external gift, dreaming what he would do if he only had some one else's powers, lying idle in the expectation that some angel will come down and trouble the water, and then his time will come. The only way to receive help is to help ourselves. The only way to help others is to help them to help themselves."

We easily get into a rut. Circumstances and precedents force us into ways of working that are not up to our ideals. Therefore, the writer doubts if a teacher ever comes up to his best work if he stays in one position too long. After from five to ten years, if he is progressive, he has formulated new ways of teaching, he is full of new ideas, but in his present position he finds great difficulty in adopting them. But if he will go to a new field, he can start with his best,—start on a newer and higher plane. He can do better work than ever before. That false "jewel," consistency, will dazzle him out of countenance, if he remains too long in one place, but in a new field he can establish new precedents. He can make new circumstances aid to the perfecting of new ideals. In a new field he can take new aims and attain to the best that there is in him. The following, from an exchange, touches the idea, as follows:

"We can not all be in the best places and most favorable positions in life, but we can all make the best of our surroundings. By mastering our conditions we develop the strongest, noblest, and worthiest powers of character, grace, intellect, heart, and life that we possess, and so come to a fulness and ripeness of manhood otherwise unattainable."

There is an idea prevalent that musicians are unmerciful critics of each other. There is somewhat of truth in this, but the writer believes that musicians are less to be blamed on this score than are the physicians. However, the musical profession will not try to hide its faults behind those of other professions. Another exchange says a good word on this subject:

"Speak well of every one. If you can not, then speak no ill. Silence here is golden. This does not mean that no criticisms are permissible, but never say of others what you would not be willing to say to them or in their presence. There are ample reasons why we should keep ourselves always well in hand. No study is more important than the study of ourselves. The great lesson is to know ourselves; herein all wisdom lies."

But there is another side to this question, which is one of personal degeneration. "As a man thinketh, so is he": and the teacher who is ever looking for faults becomes narrow and mean, dried up in soul, and dead in spirit. When a fault is to be overcome, put the opposite good in its place. The following shows what this opposite good is:

"It is pleasant to be appreciated. Persons work better when they know that their efforts command approval. Nothing is lost by kindly words of interest and recognition. Flattery is offensive, but appreciation of another's kindness and service is always acceptable."

Parents often look further than to the musicianship there is in the teacher: they look for worth of character. This is especially true of the managers of seminaries and colleges when employing a new teacher of music. The latter have a great fear of the "crank," and of the one-idea man. They want as ideal a man as is demanded in the pulpit of our best churches. With musicianship must be a first-class ability to teach, manliness, and an active Christian character. But strange to remark, hundreds of teachers who have all but the last-named quality can not see why they find it so difficult to get a good position, and why they fail to hold such a position when they do get it. Manliness and character, and even an active Christian life, are more in demand now than ever before for college work. There are scores of colleges that would introduce music and put it on the same footing as their other studies, if they knew the right man for the position. Child life and the training of youth is getting to be more of a "calling" than a profession. This idea is touched upon in the following clipping:

"Every young life is a new life. It was never lived before, but it has now begun to live for always. A word of counsel or of warning to a child may be the first word on that subject which that child has ever heard, even though it is a commonplace thought to him who utters it. That word may influence that child's life and destiny. A parent or a teacher can not realize too fully the importance and responsibility of any and every talk with a child."

New Publications.

A SINGER'S HEART. By ANNA FARQUHAR. ROBERTS BROS.

This recent publication arouses, first, curiosity as to whether the author has proved affirmatively the general question as to a singer's possession of that organ; and, secondly, interest in the manner of the proving.

The story deals with a well-conceived type of the American singer—more as she ought to be than as she is, perhaps. If the character is a bit idealized, the situations of her life are not, for they portray with natural-istic strength the hardships and temptations of a life devoted to the art of singing.

As a novel pure and simple, "A Singer's Heart" lacks incident and illustrative filling—the story goes with too much of a rush; but the style is that of a practiced hand, the people in the book are magnetic, and the musical feeling throughout is given with an enthusiasm emanating from experience and a high ideal.

"A Singer's Heart" is distinctively a readable book, and worthy of special comment as one of the few novels dealing acceptably with a musical artist's affectional nature, which is bound to influence his or her work one way or another.

The author has described so faithfully the musical life of Boston, Paris, and London, that all musicians will find much of interest in the book, if only in these descriptions.

SONGS OF HAPPY LIFE, for Schools, Homes, and Bands of Mercy. Compiled by SARAH J. EDDY. Price, 30 cents. ART AND NATURE STUDY PUBLISHING COMPANY. Providence, R. I.

This attractive little volume is a collection of songs for young folks. The words and the music have been written by some of our best song writers and poets, and are very choice bits, little "nuggets," in fact, in every particular. There are a number of songs in the book suitable for special occasions, such as "Arbor Day," "Bird Day," etc., while the larger number of them deal with the subject of nature.

Supervisors of music will appreciate the high standard of the music, and will find that the compositions are such as to supply the needs of the different grades, from easy songs for little children in the first year, to three- and four-part selections for the higher grades of the grammar schools.

The book is in convenient form and is attractively bound in boards or Japanese sea-moss covers.

PRINCIPLES OF VOCAL SCIENCE. By EDWARD A. HAYES. THE VOCALIST PUBLISHING COMPANY, New York, N. Y.

In attempting to review Edward A. Hayes' book on the "Principles of Vocal Science," one is reminded of a striking fact brought out in the recent conference on Musical Criticism held at the New York M. T. N. A. Convention in June last. It appears that a large percentage of the work known as musical criticism was performed by people with no special training to that end, therefore, in the estimation of those who carried on the discussion, they were incapable of judgment sufficiently just to hold a position so vital to the interests of education in general and musical art in particular.

Notwithstanding the caustic pleasantry of Mr. Phillip Hale in his criticism of the new course of instruction on Musical Journalism, Criticism, and General Musical Literature, to be opened by Mr. Louis C. Elson as a department of the New England Conservatory, I am inclined to the opinion that such a step signifies the dawn of a new era which will be of tremendous import to journalistic features in their relation to music. The correspondence of thought is found in the fact that one who would give a fair reading in review of such a work as Mr. Hayes, must write from the standpoint of a vocal scientist. There are many who believe not in vocal science, except as a most instructive and entertaining hobby, which bears but an indirect relation, if any, to vocal art. Its strongest advocates and friends must concede that as a cause for virulent newspaper discussion it has attained the fullest measure of publicity, but observation has, until of late, been limited to that not altogether enviable distinction.

The father and founder of scientific research in this field, Mr. John Howard, will never suffer from accusations of lassitude, either as to manner or frequency of calling the attention of the public to the value of his theories. Mr. Hayes appears in a process of inheriting (if such an act could be called a process), if not having already acquired and enveloped himself in the cloak of Mr. Howard. Adding to the gifts of the former, the charm of moderation and strength of quiet insistence, which can not fail of commanding the attention and respect of an earnest clientelle who are predisposed to that line of investigation.

Between the aggressive demands of vocal science on the one hand and the debilitating influence of relaxation or *natural* delivery on the other, the mind of the poor student searching for light must present a condition of perplexity bordering on despair. The moment of triumph is reached, when the proud teacher can lead down to the footlights a student which the public, the artist, and the critic alike, pronounce a success; but, strange as it may appear, this successful student steps out now from the ranks of a vocal scientist, and now from among the disciples of the natural method, and again and again from among those who contend that this, that, or the other method is the only and true one. We would, therefore, fain plant and cultivate our laurel wreath, multiplying it innumerably, thus enabling us to adorn the brow of each, who, by whatsoever process the result may be obtained, shall give to the world artists true and great.

Records of two centuries abound in discoverers, specialists, and enthusiasts who have something new or a new way of presenting something old, which promises to revolutionize the art of voice culture, but singers come and singers go and men sing on forever, while the extremist, if he be thoughtful, must concede, as he glances along the ocean of vocal experience, that his hobby is liable to cause no more of a ripple on its surface that that of innumerable others before him. Yet he is to be applauded for that quality of mind which enables him to combine sincerity of purpose with a high artistic ideal.

I gladly recommend Mr. Hayes' book to the vocal student, confident that those whose mental trend is in the line of scientific investigation will reap much benefit from its perusal. His style is clear and convincing. The book is well printed on excellent paper, and copiously illustrated with cuts that reflect great credit upon the patience and studious research of the author.

—The study of harmony is an important branch of a musical education. The pianist needs it in order to gain facility in distinguishing chords and discriminating between their different structures with quick and ready perception. It is necessary to him, also, in order to realize the different situations in which chords are found and the various effects by means of which they contrast with one another.

WHITHER ARE WE DRIFTING

REALISM IN MUSIC.

BY W. W. PAGE.

THIS is an age of realism. The wonders w
steam and electricity, and the marvelous disc
science, have so far outstripped the wildest flig
imagination that we have grown rather ashame
happy faculty, and have allowed it to fall in
We are eminently practical, we believe nothin
not grasp with our senses, and we look upon
inative man as a dreamer, almost as a fool.

Some of the effects of this present-day cravin
ism are more ridiculous than harmful, such as
ployment on the stage—where, of all places, the
tion should have full play—of real horses, real st
real tanks of water, into which the heroine
the proper moment to be promptly rescued by
Other effects are positively baneful, such as th
desire, fostered by a sensational press, to pry
private doings of prominent people. Even th
dead do not escape this, for we have their mo
correspondence ransacked and published to the
order that it may be seen just what were thei
and littlenesses, from which even the holiest an
are not perfectly free. Still worse is the "
novel," about which the less said the better. T
of the age has even affected art, and has not sp
most sacred subjects. In order to be realistic, t
which have grown up with Christianity are swe
and we have the Mother of the Saviour pictu
Syrian peasant woman, and the Apostles at the L
per as rough, weather-beaten rustics.

As music is the most ethereal of the arts, on
suppose that it, at least, would escape the te
which I have mentioned. But not so; and it is
this that I wish to utter a word of protest. We
ally read and hear of attempts being made t
music more intelligible by representing it as d
scenes in nature or definite emotions of the mind.
there are, of course, certain compositions—such, fo
ple, as many of Schumann's—which are framed w
intent, and have been appropriately labeled by t
poser. These may legitimately be considered as
tive. Then, in teaching young pupils, it may
advisable, in order to fix their attention, to inve
sort of a story in connection with a piece that i
studied. So far, so good. It may even be of ad
to students of Bach to have his fugues printed in d
colors, as has been done recently, to enable them
tinguish the component figures the more readily
value of this may be questioned, however, fo
student have not sufficient talent to make these
eries of himself, or with the ordinary guidanc
teacher, he had better let Bach's fugues alone.

The greatest evil is, in my opinion, wrought
endeavor to represent all or most of the works
great masters as being necessarily of a descriptiv
acter. Such a proceeding no doubt goes a lon
toward popularizing classic music among unm
people, for they will often listen with breathless i
to a composition about which they have heard some
but which otherwise would fall unheeded on thei
This result is no doubt of great convenience to th
of the "lecture recital." Interest so aroused is
ever, plainly fictitious, and does nothing to foster th
love of music for its inherent beauty. Announc
programme that you will play Beethoven's sonat
sharp minor, Opus 27, No. 2, and nine-tenths
audience will take no special interest in it. Tell
that you will play the "Moonlight Sonata," and
begin to recall all the tales they have ever heard i
nection with it. And yet, what a misnomer that
"moonlight" is. If Beethoven intended the son
be descriptive of a moonlight scene—which is extr
improbable—he failed lamentably. On the contra
depicts, if anything, the sufferings of a sensitive
lacerated and tortured by its reverses, at first be
them with a calm despair, but finally bursting for
frenzied agony. And here it is where music is so
cendental. It portrays emotions of the soul whi
other language can. When we attempt to fetter it

MUSICAL STAGE FRIGHT.

BY ROBERT BRAINE.

My little amateur friend with a white dress and blue sash,—you who are preparing with hysterical fear and trembling for a debut on the concert stage, and who are constantly sighing for professional "nerves" with which to face the ordeal,—do not imagine that all professionals have such "steely" nerves as you imagine. While it is true that the nervousness or stage fright with which amateurs are afflicted wears off to a considerable extent with professional experience, yet there are many artists who never succeed in conquering their nervousness, and many others who suffer on exceptional occasions, say when a piece of great difficulty is to be played for the first time or a very critical audience to be faced.

Robert J. Burdette, the humorous lecturer, used to say that invariably before a lecture he used to feel an almost uncontrollable impulse to run away; and many veteran artists in music frequently feel the same nervous dread while waiting for their turn at a concert.

I have known musicians with talents of the first order who had to give up playing in public because they would become so nervous and excited and their hands would tremble so much that they could not succeed at all as soloists. All they could do under the circumstances was to teach. This nervous fear not only unnerves the powers of the artist, but it causes the hands to perspire freely, and to become clammy in the case of instrumental performers, and the throat to become dry and husky in the case of vocalists, both being conditions under which the performer can not do himself justice.

Many performers resort to various remedies as a cure for nervousness. Many a fair singer carries a tiny bottle of brandy to be used just before her turn comes. Some singers use bromidia and other bromides; some wine of cocoa, some Mariani wine, and other stimulants. Some physicians prescribe all sorts of nervines for this condition.

The fact of the matter is, however, that these remedies seem of very little use, to go by the testimonies of those who have used them all. Stimulants are more prone to add fuel to the flames, and add to the performer's muddled nervous condition, than to clear the intellect. The performers in our best orchestras are almost all habitual drinkers, but they make it a point to drink little or nothing before an important concert, as they well know how stimulants confuse the mind.

Is there a musical student in the world who has not passed through the horrors of musical stage fright? Probably not. Is there a professional soloist, director, or even orchestral musician in the world to-day who does not, on an extraordinary occasion, feel a nervousness which interferes more or less with his work? Again, probably not.

Amateurs and young musical students are possessed with the idea that they have the luxury of getting frightened and nervous, when they play, all to themselves. They long for the time when busy professional experience shall have worn this all off, and when they will be able to face the largest and most critical audience without a tremor. Now they are greatly mistaken in all this. Give a prima donna a new and difficult role at the opera, give a pianist or violinist a new concerto to play, and you will see how nervous they are at the first performance. Indeed, it is by no means an unheard of thing for old and experienced performers to break down from fright.

In many cases the professional may well be nervous, for so much depends upon his successful performance. In the case of an opera singer it may mean the canceling of an engagement, and in the case of a concert instrumentalist the loss of engagements, reputation, and pupils. Indeed, we find many musicians who have large classes of pupils and whose reputations are said to be established, who will not play the least thing in public, so fearful are they of not doing themselves justice and consequently losing prestige.

It may be laid down as an axiom in music, that no one plays for an audience or even for a few listeners in the same manner as he plays for himself alone in his studio. Listen at the door of a studio when an artist is playing, and when he has finished enter and ask him to repeat the composition. If he complies, in many cases you will hear a different performance—either better or worse, in accordance with the temperament of the player.

We play differently for ourselves, for our teachers, for a parlor full of friends, for a committee of critics or for an audience. The character of an audience and the occasion will also have a great deal to do with our playing. A musican playing a piano concerto at a Gewandhaus concert in Leipsic would be a different being playing the same composition in a country school-house. I have seen many an unhappy performer completely hypnotized with dread by catching the merciless gleam from the eye of an unfriendly newspaper critic in the front row, who was pretty sure to "roast" the unhappy performer in his criticism in the next day's paper.

Nervousness and fear afflicts some performers by causing them to forget, and others by producing a trembling of the hands, thus making it impossible for them to play with proper technical effect, let alone doing justice to the interpretation of the composition. Vocalists, again, are afflicted with a trembling of the voice and dryness of the throat. Watch the solo singers the next concert you go to and see how the music trembles in their hands from nervous excitement.

To judge from the confessions of musicians this musical stage-fright is one of the most painful experiences imaginable. A young piano teacher of my acquaintance who had been asked to play a piano concerto at a concert in a town in an eastern state where he had recently located, described his "experience" in such a graphic style that I think it will be of interest to the ETUDE readers. He said:

"I have always been of a nervous disposition, and get horribly frightened when I play. As soon as I had accepted the invitation I began to repent of it. Two or three times I walked to the very door of the residence of the member of the concert committee who had invited me to play, and each time turned back with the firm conviction that I must either play or die in the attempt, if I expected to make any headway in the town of X. In a day or two the announcement had gotten in the local papers that I was to play, and my friends congratulated me, so that retreat was impossible. From that day until the night of the concert life was a horrible dream. I practiced like a maniac and gave myself up to dreadful forebodings that I would break down. A week before the concert I had the satisfaction of having worked up the concerto to a point where I could play it dead letter perfect without a technical blunder. I resolved to continue my practice, however, to make 'assurance doubly sure.' On the fourth day before the concert, after I had played the first movement of the concerto without a slip five times, my memory went all to pieces the sixth time over, and for the life of me I could not remember what came next. A cold perspiration broke out on my forehead. I gasped to myself when I had recovered a little, 'This is what I shall do at the concert.' I managed to remember the music without refreshing my memory from the music, which somewhat reassured me. My complacency was short lived, however, for to my horror I forgot a whole page in the finale, besides making five or six bad technical blunders. It was plain that I was getting into a condition which prize fighters describe as being 'over-trained.' I jumped up from the stool in despair and went out and soused my head into a pan of cold water. I then took a turn around the block and when I returned went at it again. In vain. I forgot twice, stumbled three times, and got the finale badly tangled up by playing a whole page of it out of place.

"I jumped up, grabbed my hat, and determined to go at once to the committee of the concert and tell them that I could not play. When I got into the open air the thought cooled me that I pictured to myself the sarcastic remarks that the other pianists and teachers of X—— would make and that I might as well leave the town.

"In the course of my walk I noticed the sign of a German physician—at least, his name was German—and heard the sound of a piano rather creditably played proceeding from the house where his office was located. I was struck with an idea. If this was the physician playing, maybe he could give me some remedy which would brace up my wabbling nerves and help me to go through my approaching ordeal. I rang the door bell vigorously. The music—the 'Aufschwung' of Schumann—ceased, and the doctor, a gentleman of the German professor type, opened the door. He ushered me into his office. I immediately unbosomed myself. 'H'm,' said he, 'a common complaint. I am not troubled with it myself. I have played before large audiences and my pulse never gained three beats. Most people's pulses gallop like mad before an audience. Yes, there are a few things that will help you. Go home and do exactly what I tell you. According to yourself you have already got your piece technically perfect and have also succeeded in memorizing it. You could therefore play it perfectly under ordinary circumstances. Well, the work of preparation is done. Now stop thinking about it. You are working yourself up to a point of nervousness which will make failure certain. Give two hours a day to practicing your piece and spend the rest of the time in the open air. Ride a horse or a bicycle, row a boat, go long walks with an entertaining companion. In the evening play checkers or billiards, read an absorbing novel—do anything to keep your mind from working continually on your solo and the concert. Pay close attention to your general health and tone up your nervous system by open air exercise and you will find your memory will never slip a cog. If musicians would not worry themselves they would go through it much better. Keep your mind so busy on other things that you will have no time to worry.

"'It would also be a good idea to try your piece on a smaller social gathering before the concert comes off, just as the New York managers take a new play to Pumpkinville or Squedunk before they try it on a metropolitan audience; or like the German scientist who always tried a new medicine on a pet monkey or a dog before he tried it on a patient.

"'If you have no one else to play it to, invite some of the neighbors in to hear it; or else visit some of your friends who have a large family, and try it on the family. You have everything to gain by this plan and nothing to lose. You wear a great deal of the nervousness off which comes from playing a new composition before strangers for the first time. Then, if you play well, you are much encouraged and you feel that the battle is half over. On the other hand, if you play badly and your memory fails you, you have the valid excuse that you have not yet perfected yourself in the work, and thus no harm is done. By the time you have played your concerto for three or four roomsful of people you will find yourself as cool as a cucumber before your audience, because it is every bit as hard to play before a few as before a whole audience. Personally, I think the most terrible ordeal is to play before a really eminent performer or teacher, who instantly hears every wrong note one strikes and every bit of bad phrasing and bad expression. Don't take medicines or stimulants before you play. If you drink anything, drink a glass of cold water. If you will follow directions I will guarantee success.'

"My pianistic medical adviser refused to take a fee for his really excellent advice, which I resolved to immediately put into execution. The next day, instead of worrying over the concerto, I joined a bicycle party on a fishing excursion, and returned, just in time for dinner, with a roaring appetite and nerves like iron. After dinner I felt sleepy and took a good hour's nap. I awoke refreshed and went to the piano. I was really surprised how well it went, and played the concerto twice all the way through without a slip. I practiced it a good hour and a half and then went out and gave two lessons. In the evening I went to see a friend who had an enormous family and was very popular with the neighbors. I informed him that I had come to try a concerto on him. He asked permission to invite some of his musical neighbors. So here was my audience. I got through first rate, barring a few unnoticed slips, and the applause did more to build up my shattered 'nerve' than all the nervines I could have taken. The next day consisted of more open-air exercise and another private audience in the evening. To make a long story short, after a similar programme each day until the concert, I felt thoroughly prepared when that momentous event arrived, and I felt hardly a trace of nervousness when I faced the audience. I achieved a triumph, and neither broke down nor had to leave town as I had pictured in my morbid fancy when I was practicing eight hours and worrying the other eight of my working hours.

"If the reader is preparing for a concert and commences to get frightened as the time draws near, I advise him, by all means, to try the advice of my German physician."

Editorial Notes.

A GREAT deal is being written nowadays
education of the masses, and especially in th
world. The profession is beginning to realiz
that giving lessons to the favored few who can t
and giving high-grade concerts and operas at d
is not enough to spread the glorious art of mus
must be done. "We must educate," must
musical atmosphere, and do something to app
hearts of the people at large would we become
nation. A writer recently said that he belie
at popular prices would do more to educate t
up to the standard of good music than anyt
and we believe there is much truth in his say
opera does not pay from a financial standpoint.
at the prices we are accustomed to paying at
With foreign vocalists to sing the title roles,
come to this country to make money,—assured
not. But were we to hire American singers, w
be only too glad to sing at salaries much less t
foreign artists demand, and with admission ra
ciently low to permit the more ordinary people
lege of attending, would it not pay? There
cities in this country that will stand up and de
it does, we know.

* * * *

SOME years ago it was thought entirely ou
question for a girl to play on any other instrum
the piano, but this idea is fast passing away.
unusual thing now to see lady pipe-organists, v
harpists, etc., and it has even gone so far that
in this country to-day several very creditable
orchestras.

This is a move in the right direction. We h
had too many piano "pounders." The violi
'cello, flute, oboe, and bassoon,—in fact, any of th
tral instruments, with the exception of the heav
and the double bass,—are suitable for a woman
and there is no reason why she should not sh
musical abilities on one of them just as well a
piano. In fact, some writers on this subject cl
fair sex can excell upon some instruments. T
flute for example: It is said that a woman can
a finer and more velvety tone upon this instrume
a man owing to the more delicate formation of h
The same is true to some extent of the oboe and
We already have several women conductors
country, and no doubt within a few years we sha
a complete female orchestra,—conductor and perf

* * * *

FOR the last three school years the writer h
doing piano-teaching, under, so far as he knows,
new circumstances as to the technical part of te
An assistant teacher who is a specialist in
Technics gives the pupil one lesson a week, a
other lesson of the week falls to the writer. Th
has been more than satisfactory. The idea of
lessons of a specialist makes a strong and right
sion on the pupil as to the importance of technic
tice. When a whole lesson is devoted to techn
pupil receives a very complete and forceful idea
necessity of technical practice. As a result, it is
that pupils do all the technical work desired, an
carefully and with interest, and many times with
and enthusiasm, coming from the quickly eviden
ful results in their powers for improved touch a
pression in playing pieces. Very soon pupils ca
a first trial any fine point of expression explai
shown, and do it because they have a delicate con
every playing part of arms, hands, and finger
short, the results have been astonishingly evid
favor of this specialist idea.

* * * *

MUSIC schools and the musical departments of co
and seminaries can do this special Mason Technical
ing easily and successfully. The private teacher
it by giving one lesson a week to Mason's Touch
another to piece-playing and study, possibly, aft
pupil has learned the touches well, also giving an

Letters to Pupils.

BY JOHN S. VAN CLEVE.

To E. M.—You ask how long must you submit to the drudgery of technical practice before you may have the pleasure of playing a piece, and whether, if you grit your teeth and practice sturdily for two or three years, you will not be an artist who will not need to drum on those stupid scales. Your question reveals to me several things, and I may compare it to a half-opened rosebud, where all the petals may be discovered, somewhat cramped and rumpled.

The first petal which I will pluck out and spread out is one of comfort. Your question shows that you hate raw scales, unperfumed arpeggios, and prickly finger exercises. This I take for a good sign: it proves that you are musical. The power to detest the odor of civet is an indication, I think, of olfactory sanity; and yet civet is an indispensable ingredient, in fact the basis, of all the chemist's choicest perfumes.

Now, to apply the metaphor: tones, groups of tones, scale-runs, chord-runs, are the very substance ont of which music is made, but until they have received the shaping and life-giving touch of the composer's imagination they are monotonons and soon fatigue the attention. When a pupil brags that he enjoys practicing scales by the hour I think of the noble horse, who delights to crunch his spikes of uncooked corn, his withes of hay, his toothsome oats; I think of that other admirable animal upon whom Nature has bestowed a voice of power, and I think of his devotion to the thistle, which even surpasses that of a Scotchman.

No: if you are musical you will abhor technical labor, or at least the sound of its incessant iteratious more irritating than the hoarse-voiced cicade of summer; and yet it is absolutely indispeusable to master technical materials by repetition. As well talk of flying before the feathers have been developed as of making music before technical facility has been pounded and hammered and driven and settled in that stronghold of automatic skill, the gangliouic centers of the nerves.

My advice to you is two-fold: first and foremost, wind up your resolution to the very top notch and with relentless perseverance master the details of technic by thonghtful repetition: second, do not, however, raise these labors to the agonies of martyrdom by practicing technic exclnsively upon the piano, but do at least two-thirds of it ou the silent keyboard of the Virgil Practice Clavier.

The second petal which I will pinck out is this: when you say "thump" you give an illustration of an American slang phrase which is so expressive that I wish it were not slang. You "give yourself away." You must not thuup technical exercises, but you must produce as beautiful a tone as you would in a nocturne. Every time you strike a piano carelessly you injure yourself, just as you vitiate your scholarship every time you thoughtlessly make an error in grammar or mispronounce a word.

The third petal is not so cheerful in hue; in fact, although it is taken from a rosebud, it is tinctured with the dark indigo of discouragement. Your question makes my heart ache for you; it aches with remeubrance, for I also, as a boy, hoped that I could purchase release from the galley-oar of technic by frantic straining for two or three years. The only result which came of such misdirected effort was a temporary hardening and vitiation of my touch, though I had good sense enough to stop before I brought on pianist's cramp and crippled myself, as so many do, in the paroxysms of American impatience.

Alas! I am compelled to tell you that you will never see the day when you will be free from the necessity to cultivate technical exercises—not if you play the piano for the next half-century; in fact, when you are in your sixties such elemental disciplines will be more imperative than in your twenties.

But do not let this disheartен you. Techuic, taken systematically and in small quantities, say from five to 30 minutes at a time, particularly upon a dumb key-board, will not be so tedious; and, indeed, as it is only a miuute form of gymnastics, there is a sort of pleasure to be extracted from it. In fact, the proverbial torment of the technical exercise is inflicted upon the auditory nerves. The same process which makes the muscles warm and springy, surcharged with life, satiates and benumbs the exquisite spiritual faculty of hearing. A pianist should cultivate and conserve his hearing with all the nicety and jealous care used by the vocalist and violinist.

The fourth petal is one of a brilliant red color; certainly, you should be allowed to play pieces, and if your teacher is an up to date, wide-awake musician, not a slumbering log coated with green moss, he will know that the object of piano-playing is to get music out of the piano; therefore you should practice and play, lovingly and with hearty enjoyment, pieces of music, just so soon as you have finger-control enough to do them. Fortunately there is an immense number of tiny pieces adapted to cheer the studious years of the learner.

A rose has five petals in its whorl or circular row, and the fifth petal, which I extract from your rosebud of suggestion, is this: Divide your practice time into three equal portions: One given to pure technic, one to applied techuic or etudes, and the third to imaginative music. I will close my little sermon with two exhortations: play what you love, and love what you play.

THE STORY TELLER.

FOR SUMMER READING.

BY FRANK L. EYER.

THE moment a celebrated man dies, the papers begin to relate all sorts of anecdotes about him. For the past month or so musical jonrnals have been rife with obituaries, criticisms, reminiscences, etc., of Johannes Brahms. They have reviewed his past career, speculated on why he never married, stated various facts about his compositions, etc. Brahms, it would appear, was possessed of a horror of autograph seekers and callers in general, and, like many a celebrated man before him, took a delight in escaping from their clutches as often as he could. One of the best anecdotes we have seen about him runs as follows. He was just leaving his house one day when a long-haired youth with a bundle of music under his arm hailed him with:

"Can you tell me where Dr. Brahms lives?"

"Certainly," replied the Doctor, in his most amiable manner; "in this house, up three flights," and so saying, he hurried away.

History fails to relate what the long-haired youth said after he had climbed up those long flights. If they were of the length of those we have climbed in Europe, his remarks must have been anythiug but *musical*.

* * * * *

One story always, as a rule, calls up another; hence we remember of one we read recently of Humperdinck. This gentleman, it seems, is very abstracted at times, and one day, while teacher of harmony and composition at the Frankfort Conservatory, arranged to have an examination of his advanced class in composition in theoretical matters. Herr Scholtz, the director, was present to listen when Humperdinck began his questions. But the class seemed remarkably dull. Not one correct answer was given. Humperdinck grew perplexed, and Scholtz got red in the face and finally exclaimed, "Really, Herr Humperdinck, this class seems entirely unprepared." Suddenly Humperdinck's face took on a look of doubt; he hastily took a memorandum book from his pocket, scanned its pages nervously, and then pulling Herr Scholtz aside, said, "I have made a mistake; this is the wrong class. These are the beginners in harmony."

* * * * *

A number of the musical papers have been discussing the question of opera, with its high prices and so on, at great length, and offering various suggestions to remedy the evil. It is a very simple question after all, as this little story will show.

Old Spriggins was reading his newspaper the other evening, and looking over his spectacles at his wife remarked, "This here opray business seems to be a risky thing." "Why, to be sure," said his better half, "with John de Risky and Edward de Risky gettin' all the money and leavin' the rest to be satisfied with hearin' 'em sing, taint no wonder."

* * * * *

"What's in a name," we say. A great deal, sometimes. A young lady went into a music store and asked of the clerk, "Have you 'A Heart to Love Me'?" "No, ma'am," he respouded sadly, "not on a salary of ten dollars a week." Musically speaking, there was n't anything in the name of that song, but taking it from the clerk's standpoint there was entirely too much.

* * * * *

The old question as to why musicians allow their hair to grow long has at last been settled. Mr. Zangwill, an author, in one of his stories says, "There are three reasons why men of genius have long hair. One is, that they forget it is growing. The second is, that they like it. The third is, that it comes cheaper; they wear it long for the same reason they wear their hats long." Of course the long-haired brotherhood will claim the second reason, but the general public will accept the third.

* * * * *

In a churchyard in a town in Wales which is known by the rather unprononnceable name of Llanfilantrohyl, is a tombstone bearing this epitaph:

"Under this stone lies Meredith Morgan,
Who blew the bellows of our church organ;
Tobacco he hated, to smoke was unwilling,
Yet never so happy as when pipes he was filling;
No reflection on him for rude speech could be cast,
Though he gave our old organist many a blast."

COUNTING TIME.

BY E. COOK.

IN a recent number of THE ETUDE, I noticed an article in which singing the counts was advised with the plea that expression is thereby furthered. Perhaps singing the melody might be an aid to one incapable of conceiving it otherwise, but all this may well follow the elementary stage where counting aloud is necessary. One thing at a time is about all the average pupil can attend to. Counting aloud and very distinctly is beneficial in this. It calls the ear in as an aid to define time when the pupil is quite incapable of thinking it correctly unaided by these regularly recurring sounds. When the pupil sings or drawls out the counts, in my opinion there is no benefit derived. To be of benefit, the counts must be well-defined points. I always insist on a complete ending of each word, for the moment the words begin to run together all definiteness ceases and hurrying is the result. Some pupils find the eye to be a much greater aid than the ear, and in such cases the teacher can help them to develop time by beating with them while they count aloud.

I think the domain of the technical should be quite distinct from that of the emotional and expressive. Center the mind first on the technical, which is the ground-work, then on this foundation build the beautiful structure of expression. To claim that this course will stifle expression is as groundless as it would be to say that a close study of the rules of grammar will kill the germs of eloquent expression. The real truth is, that an exhaustive knowledge of grammar and rhetoric is an essential to true eloquence.

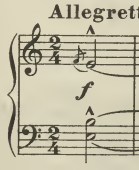
—A Japanese proverb says that a thousand miles begin with one step, so the greatest player begins with the first rudiments. When you take the first step, look not impatiently at the end of the journey, nor fix your mind, when taking your first lessons, upon the time when you shall appear before the public. Do every day's duty well, and in due time you will have walked the thousand miles, and so you will also be prepared to perform great works by the masters.

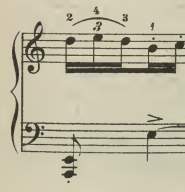
Nº 2232

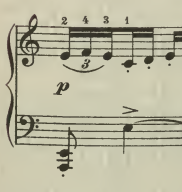
All Music peculiar
is strongly rhythmica
forms no exception,
tion. The racial or n
forcibly expressed ir
the player's attention
be first and foremos
emphatic, and, in the
form rendition of the

Revised and fingered by
Const. v. Sternberg.

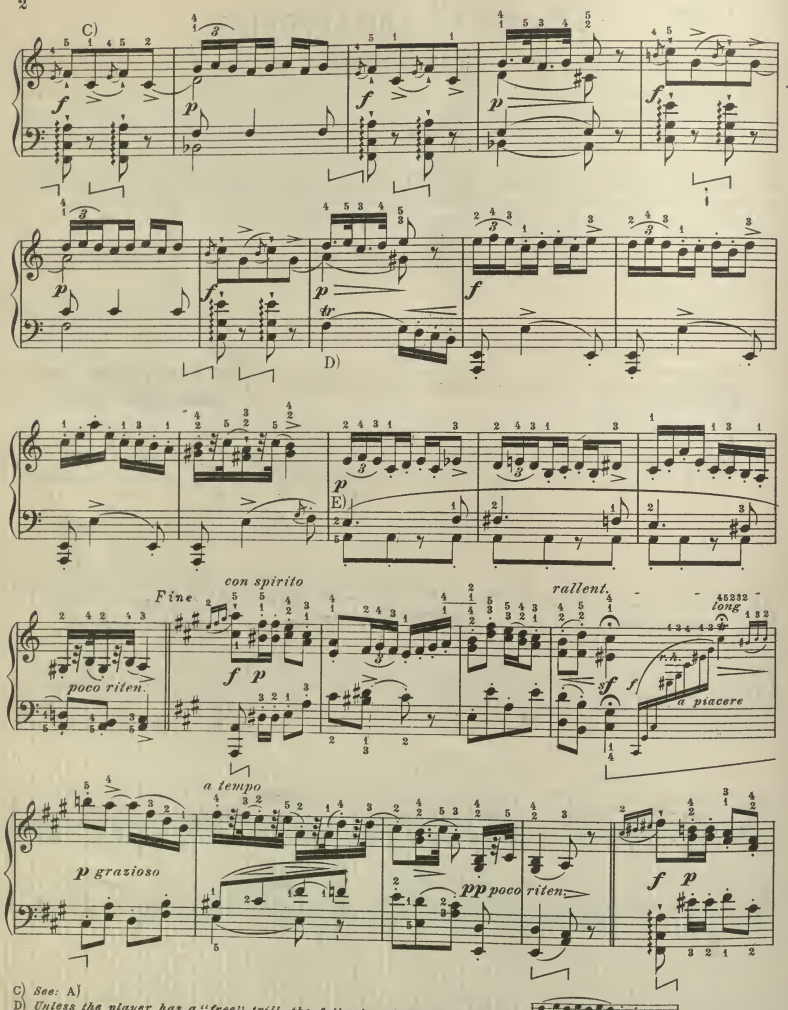
Allegret





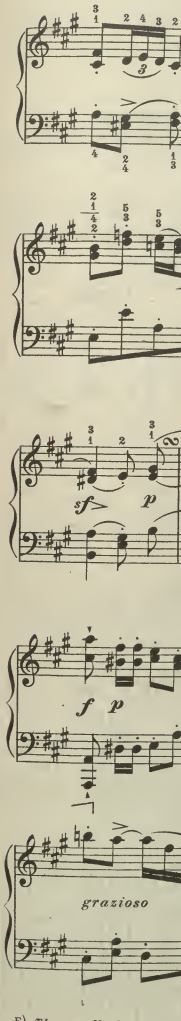


A) *Remember that an acc*
noise insignificant note,
supersede the natural o
B) *See that the three no*



C) *See:* A]
D) *Unless the player has a "free" trill, the following form is suggested:*

E) *Hold these upper notes of the left hand with the utmost exactness and play them very legato; they make a pretty, orchestral Violoncello effect.*



F) *The small slurs are*

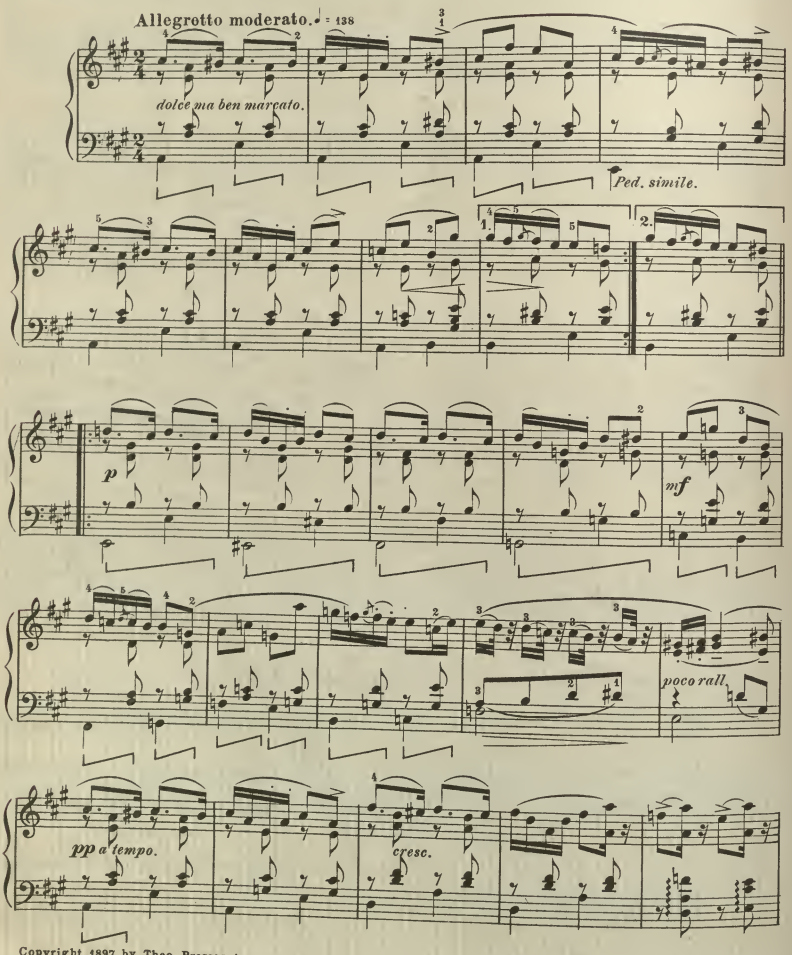
Nº 2257

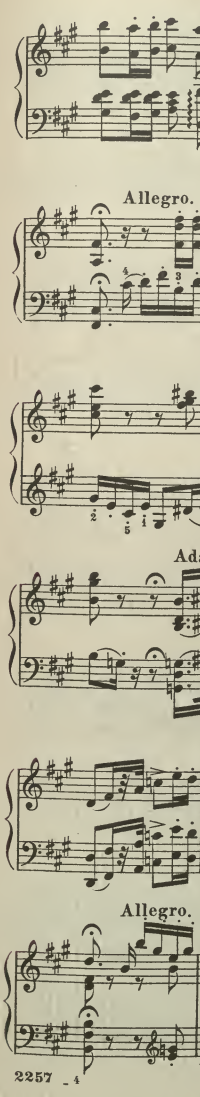
HONGROISE.

Ferdinand David.

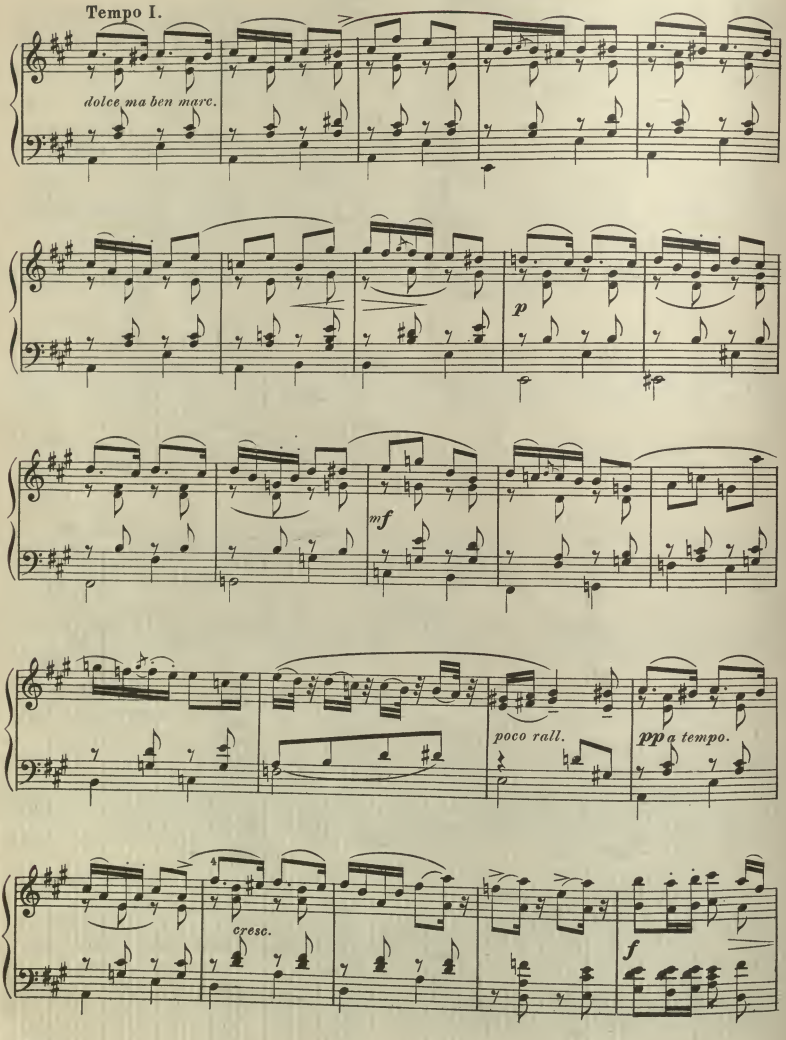
Edited by T. P.

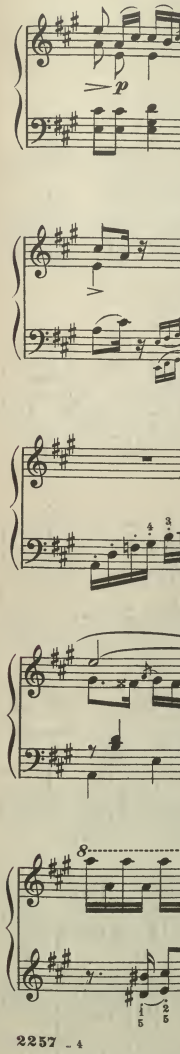
FRANZ LISZT.





Tempo I.





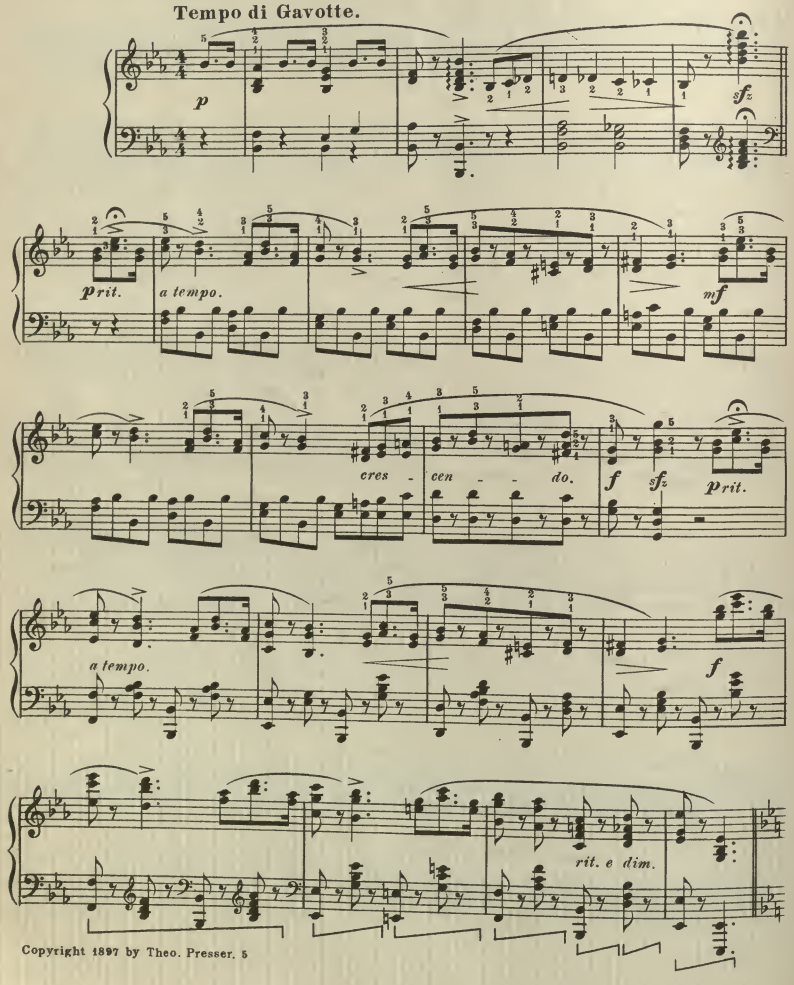
No 2254

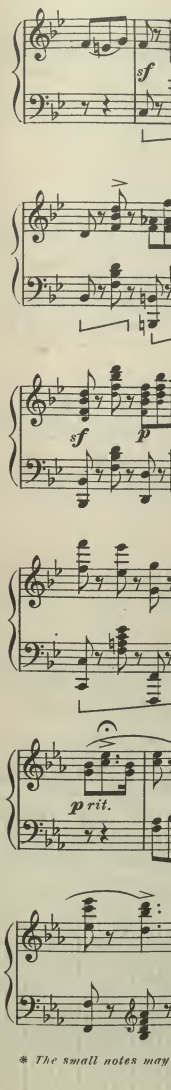
FORGET-ME-NOT.
GAVOTTE.

Arranged by R.G.

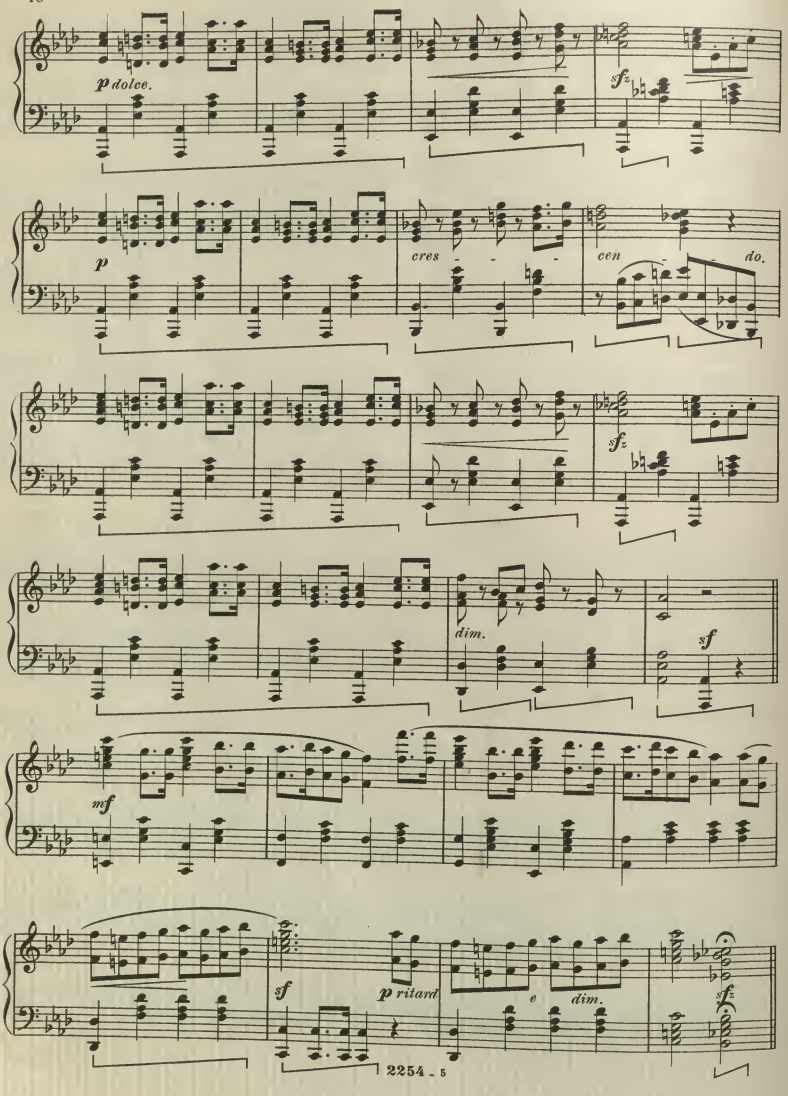
K. NEUMANN.

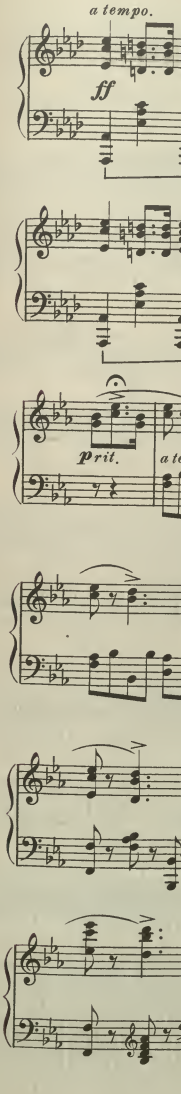
Tempo di Gavotte.





* The small notes may


p dolce.
sfz
p
cres
cen
do.
sfz
dim.
sf
mf
sf
p ritard
e
dim.
sfz

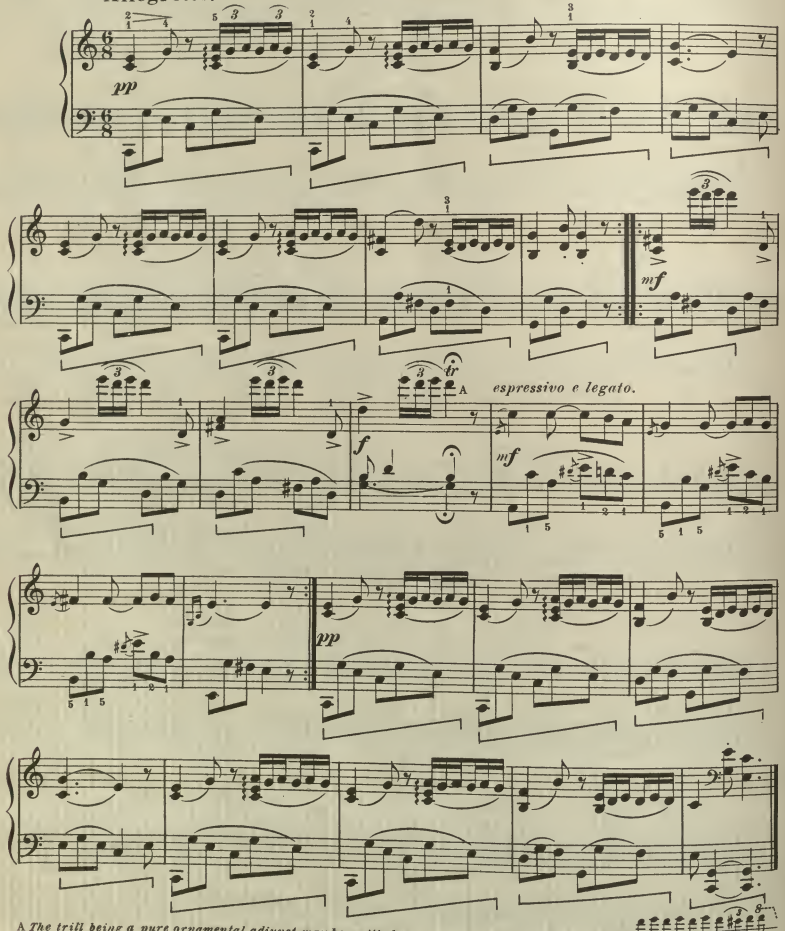

a tempo.
ff
prit.

No 2256

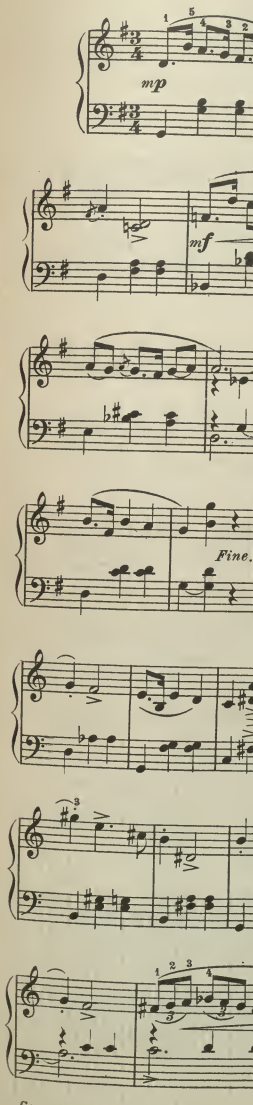
Slumber Song.
Schlummerlied.

ROBERT KRATZ. Op. 12.

Allegretto.



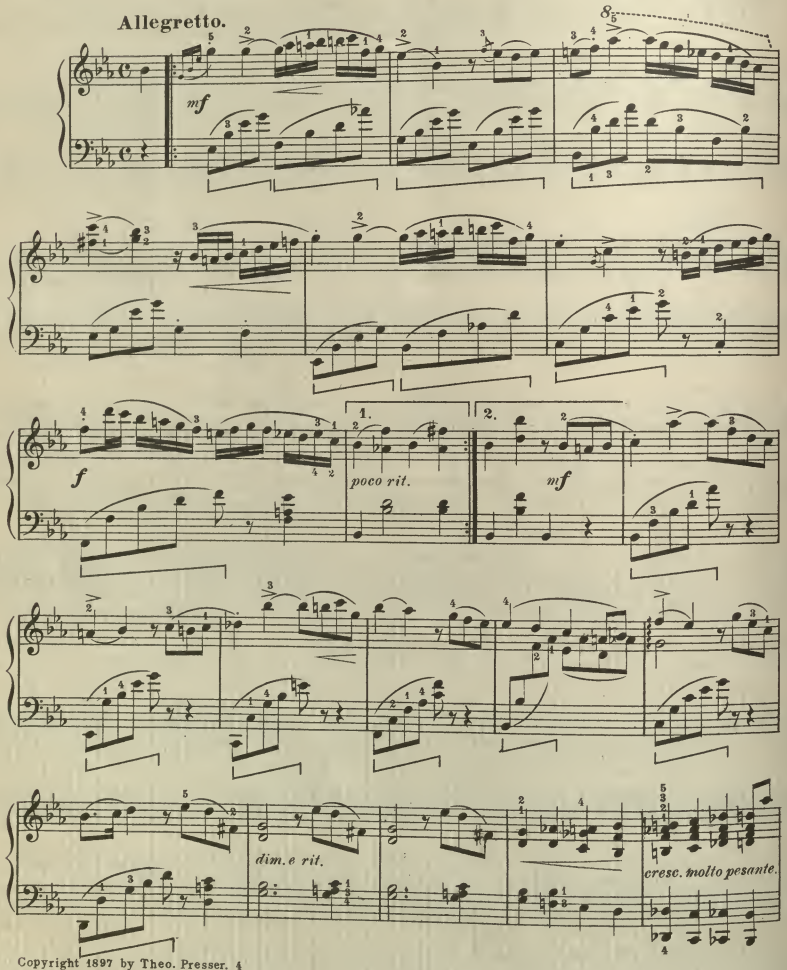
A *The trill being a pure ornamental adjunct may be omitted by younger players or played thus:*

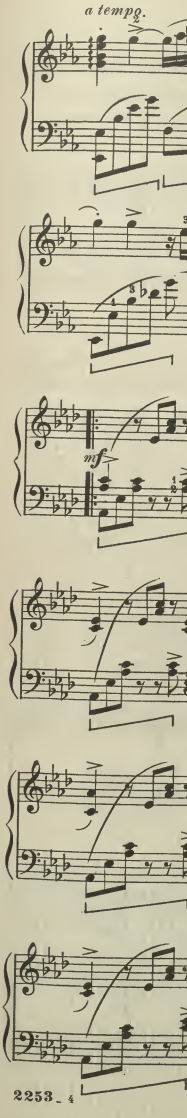


The Troubadour.

Fingered by Richard Zeckwer.

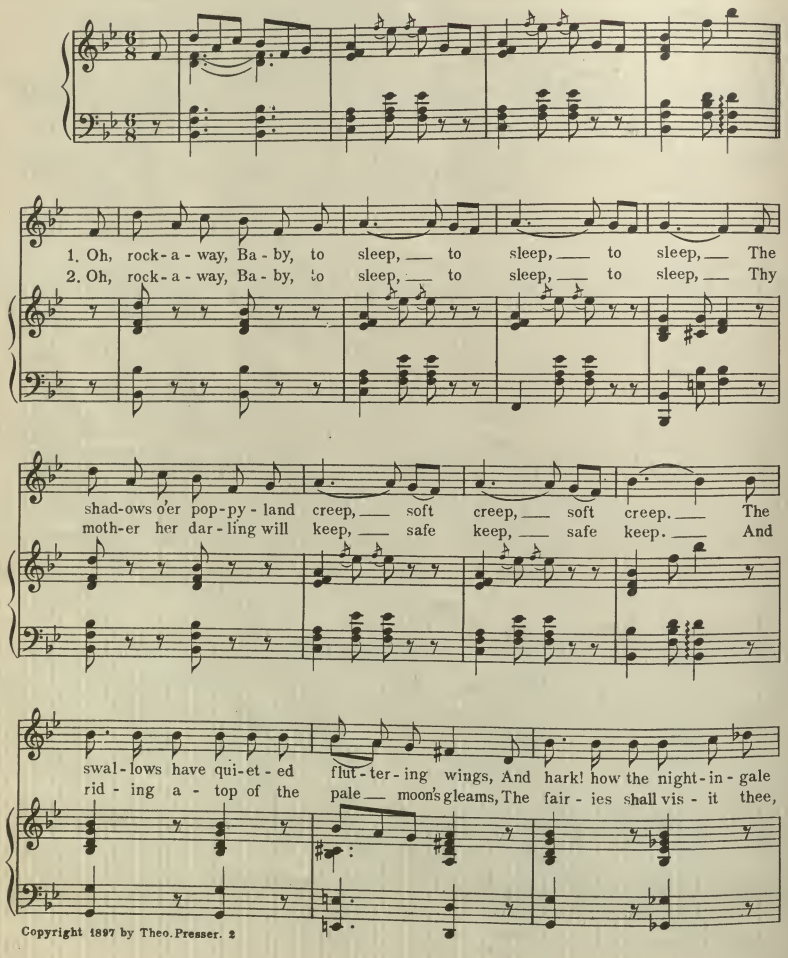
EDUARD ROHDE, Op. 122. No 1.

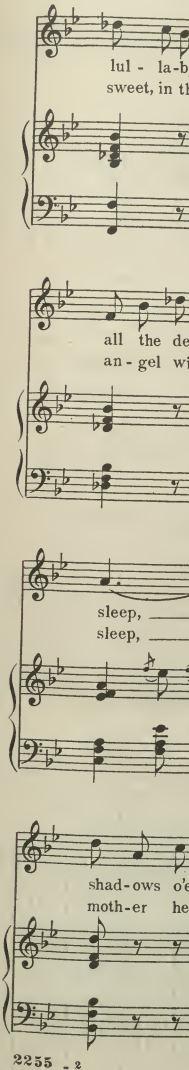




CRADLE SONG.

Words and Music by
R. M. TRUMBULL.





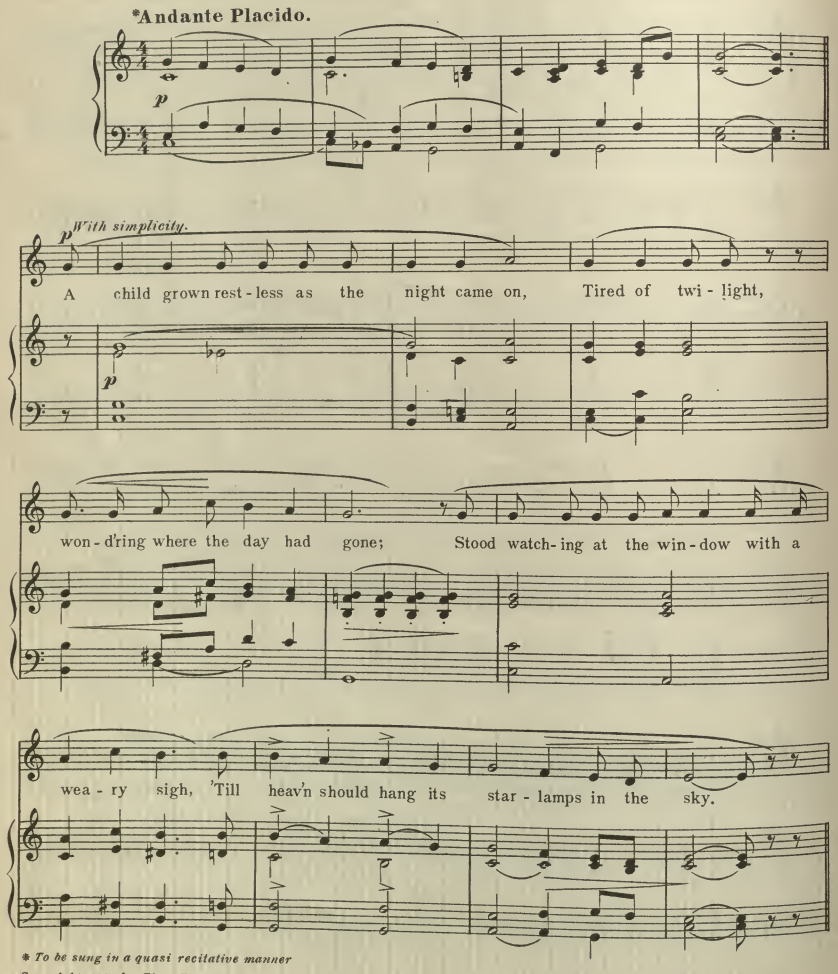
No 2252

To Mrs. Fred B. Gordon, Columbus, Ga.

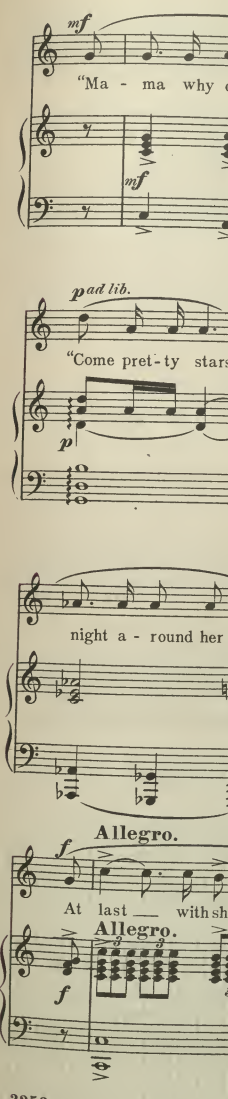
The Eternal Stars.

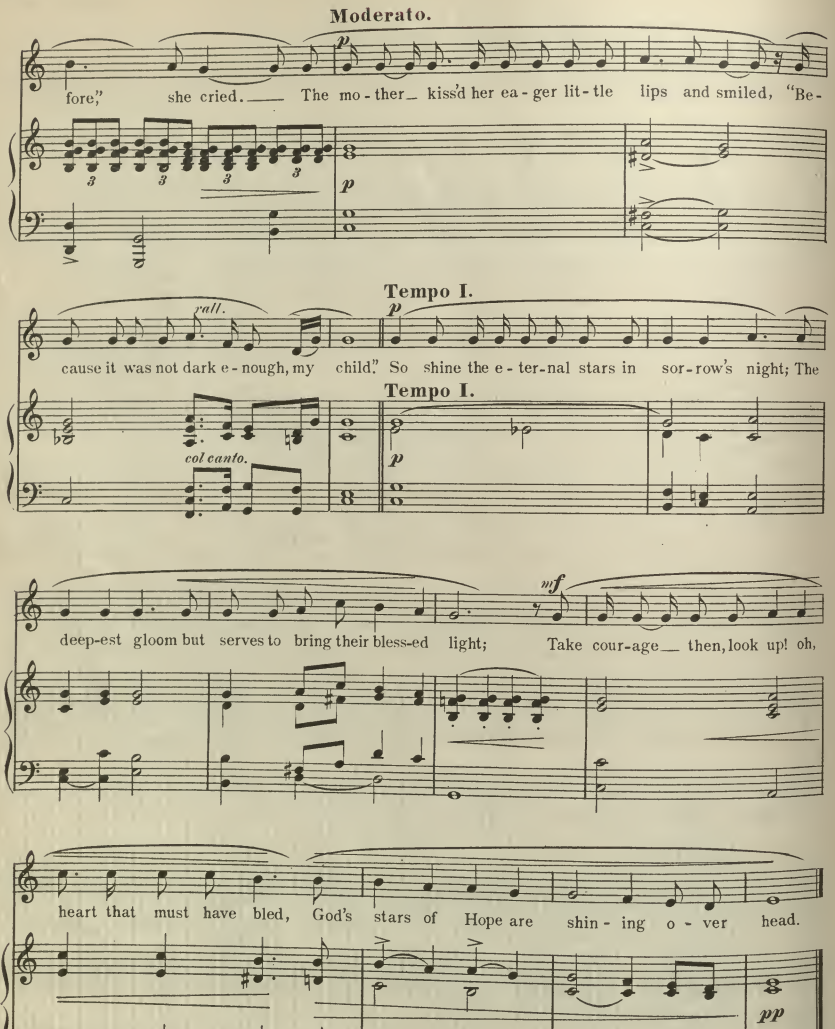
Words by
ANNA GORDON.

Music by
J. LEWIS BROWNE.



* *To be sung in a quasi recitative manner*





MY FELLOW-STUDENTS.

BY E. M. TREVENEN DAWSON

(Concluded.)

To turn now to two very opposite types dents, we have the dreadfully nervous on cool, calm souls who apparently know not Everybody has met that very common ty

THE NERVOUS STUDENT.

When she appears on the concert platfo shakes and becomes at times almost inaudib painfully flat, or forgets her part, while pity her heartily, but heave a sigh of relief tires. Or she appears as a performer, fingers and a sinking heart; forgets to make a pianist, plunges headlong into her piece ing to arrange her skirts so that she can get and consequently gets her feet hopelessly draperies (and amuses the audience by kicki whenever the pedals come into use. If a viol that critical high harmonic, and gets hor tune in her double-stopping. On either instru rnns and difficult passages with desperate ra utter ruin of all clearness; and this, not fr ability, even *conspicuous* ability, but out o vousness.

To see such a one at her worst, however see her at an examination. There she not all over, and looks the picture of misery, but her turn absolutely green. The printed before her eyes, and suddenly, in the middle or song, she forgets what key she is in, or wh feels an overwhelming terror of wrong note quence,—in fact, a kind of blind panic.

I remember, for instance, an extreme case where, during a preliminary examination pianist fainted toward the end of her p Notwithstanding which she had the pluck the final competition, just managed to get to t of her piece, fainted for the second time, hut-

Nor was this a solitary specimen of this ext for on one occasion, a young girl, playing f time at a students' concert, was so horribly n first she hurried the tempo more and more, ar fainting to the floor of the platform with "thud," striking several of the piano keys discord with a crash in the act of falling. It quite dramatic, for there was a momentary horror and alarm on the part of the audience several gentlemen sprang from their seats a forward to pick the poor little girl up. It was but a pleasant experience for her, and gave m fellow-students a disagreeable shock.

The opposite type,

THE STUDENT WITHOUT NERVES,

is decidedly more rare. I *have* met her, thou very unsympathetic companion I found her. would curve scornfully when she overheard u ing how "bad" we felt at a concert, an exa even an ordinary lesson, and mutually symp and she would break in loudly with the hoast, believe in nerves. It's all stuff! *I'm* never thank goodness; I simply do n't know what *are*." In fact, she gloried in her absence of though it were some special virtue, and openly all who confessed to feeling nervous on any whatsoever. When she performed in public, used to envy the cool way she attacked that p difficult passage, which had, perhaps, been her s block for weeks. And still more was she envie shivering rivals at some competition, where s take her seat at the piano before the examiuers as though about to practice in her own room "Oh dear! what would n't I give to have her n exclaimed one and another, with a deep sigh.

And yet—and yet—many a time have I kn student without nerves come out very low dow examination, and the nervous one pass with flyin So there is no need to envy her, fellow-studen the examiuers do n't indorse your opinion; a

AIDS IN TEACHING TIME VALUES.

BY ALICE J. JOHNSON.

THE writer remembers, when about beginning her career as a teacher, the reply of an experienced instructor when questioned as to his methods, and the surprise awakened at learning that he treated no two pupils alike. This seemed very astounding and impossible then, but experience taught to the contrary.

However, many as are the issues to be met, and though each and every one requires unflagging attention, perhaps all teachers will agree that there is none which demands more concentrated effort than the subject of time values. The faculty for numbers, that "detached lever arrangement," as Dr. Holmes wittily calls it, is frequently omitted in the construction of otherwise keen and brilliant minds.

To what a direful extent it can be lacking is only known and appreciated by the unhappy teacher. Difficult as it is to believe, a case was reported in one of the Boston public schools of a child of six years who was so absolutely lacking in all idea of numbers that he was not able to grasp the idea of even two objects. He was as likely to designate them as six, or eight, or any other number, as the correct one. This, of course, is an extreme case, but it serves to show how deficient a child may be in this important faculty. It is to be hoped that the child in question will not aspire to a musical education.

So much trouble has this subject given the writer that it seemed worthy of investigation, and I determined to find where the difficulty chiefly lay, and how to remedy it. On consultation with teachers in the public schools, I learned that in many cases it came from a lack of proper understanding of arithmetic as taught by the methods used there. As all music teachers know by sad experience, the difficulty of mastering the subject of fractional values—as one must to a proper comprehension of the relative values of eighth, sixteenth, thirty-second notes, etc.—is no small one with children, and often with adult pupils. One grammar school teacher told me that she never understood the subject of fractions until she taught them herself.

By the methods she employed, the very points which the music teacher has to make such tremendous efforts, and often vain ones at that, to inculcate, are presented in a convincing manner before the eyes of the pupil.

Neither the dissected cubes used by this teacher, nor the fractional blackboard employed to advantage in another school I visited, are quite practical for the music teacher; but they suggested that one might carry out the idea in a form easier to carry from house to house, in case one gave lessons at the pupil's residence as many teachers do.

A strip of pasteboard provides the necessary paraphernalia, the whole strip representing the unit or whole note. Divisions are then made with the scissors, representing halves, quarters, and the other necessary fractional parts, up to sixty-fourths. The pasteboard being pliable, any of these sections can be easily bent back when desired.

The device, simple as it is, is an admirable one, and convinces a pupil of the point one wishes to make infinitely quicker than any amount of verbal explanation, or than numberless pencil-drawn circles supposed to represent so many pies or apples. This was formerly a favorite device with me, and I was always surprised that it was not more convincing. My experience would indicate, however, that the circular form does not make the idea quite as clear, even when cut out of cardboard with movable sections and manipulated in the same manner as the straight slip. The latter is specially valuable in teaching the value of dotted notes, and elucidates very clearly the complications of double dots.

The music teacher may argue that he is not a teacher of arithmetic, and ought not to be expected to devote his energies to making clear what should be properly explained in the school-room. This is all true, but most of us learn, if we are wise, that the only way to make life useful and happy is to accept things as they are when they can not be remedied, and not concern ourselves about how they ought to be. If we attempt that, we enter upon a field even larger than that of music.

A GUIDE TO PIANISTS.

Translated for THE ETUDE by MISS F. LEONHARD.

The *piano*, also called *instrument*, is for making a noise, which can be used in many ways, particularly to accompany singing and dancing. Many people play the piano for their own pleasure; a few play for the pleasure of others. Since the women have taken to the bicycle, piano-playing is somewhat out of fashion,—which is not a cause of universal regret.

There are several kinds of pianos. The very large one, with a lid which opens and shuts (very convenient in cleaning the instrument), is called a *grand*. When the narrow end of the *grand* becomes worn out, it is cut off, and the piano is called a *baby grand*. For people of moderate means there are instruments with the narrow end entirely cut off. These are called *uprights*, and are very popular, because they are so short that they are much easier to play than the others.

You can tell these apart by the different names on the cover, "Blüthner," "Bechstein," "Steinway," etc. But they are all about alike, except for the sound. One must distinguish, also, between *rented* and *bought* pianos; on the former one plays mostly *forte*, on the latter, *piano*. A piano is quite as necessary to a modern house as a refrigerator or a coal-bin; especially for the children, it is an inexhaustible delight,—although it does sometimes compel the neighbors to move.

If we open the smaller lid of the piano, we see the keys, white and black, which can easily be moved up and down, and which make the tone. For the ordinary, peaceable citizen, the white keys suffice; the black keys are more for decoration, and are used only by pretentious and affected players. They have absolutely no finer tone than the white ones. Compositions which require more black keys than white are usually by *Richard Wagner*; in modern times *Richard Strauss* composes exclusively for the black keys.

Below the instrument, hanging by rods, are two brass treadles, called *pedals*, which are moved with the feet, in order to prevent an uneven development of the upper extremities of the performer. Since the invention of the sewing-machine and the above-mentioned velocipede, these are unnecessary, and only add to the cost of the instrument.

When one wishes to stop playing, he has only to shut the lid, and cover the piano (especially if it is heated by long use) with the *piano cover*. Patterns for such covers are to be found in every ladies' magazine; the chief necessity is that they be warm.

The habit of those persons who put away, in the piano, washing, coal, beer bottles, and cold provisions, is to be condemned; the last-named, particularly, suffer from the close air in the case. Besides, the articles—notably the beer bottles, which rattle—might affect the sound of the instrument.

If the piano is placed in a damp dwelling, or too near the window or in front of the stove, after a while it will get out of tune and be very annoying to a keen ear. Any one can easily remedy this by fitting the key, which comes for the purpose, onto the iron pegs, and turning it far enough from left to right. For ordinary households piano-tuning is not necessary, and is, indeed, seldom practiced.

Besides the tuning-key, one needs the real *piano key* (Klavier Schlüssel),—which is easily lost, and thus gives rise to many a dissension,—the *violin clef** (Violin Schlüssel), which is used with the right hand, and the bass clef (Bass Schlüssel), which is used with the left. Pianists of orderly habits carry all four keys on a ring.

To play in the evening, one must light candles (to be had in any large shop), so that the hands will not hit in the wrong places. In what is called "improving" many performers play without light; but that is an uncertain affair,—a leap in the dark, as it were. Never play from notes without a light. In playing at night it is recommended that the windows be opened, for that increases the size of the audience. If this happens after 11 o'clock, the police will come, too.

Let us look at the keyboard more closely. The tone which is directly in front of the player is called *c* (pronounce "see!"). On the right are found the higher tones, on the left the lower. One player can not easily strike more than ten tones (keys) at a time, unless he sit down on the keyboard.

One can often play very pleasing melodies on only two or three notes. If three, four, or even five notes are struck at the same time, they make a *chord* or a *triad*. These are used almost exclusively by the left hand.

If the fingers are stretched as far apart as possible, the distance from the thumb to the forefinger is an *octave*. *Thirds* and *fourths* are small distances. If one plays with two fingers so fast that they can not be seen, that is called a *trill*. *Runs* are played by drawing the thumb-nail quickly across the keys from left to right. If this is tried on the black keys, it hurts.

We advise beginners to have a teacher. Good lessons come at 25 cents apiece, but teachers with very long hair charge $2 or more.

If you can not afford a teacher, teach yourself. It is best to begin with the right hand, which is the least stiff. If the first difficulties are overcome in a few months, try the same course with the left hand. Do not use both hands together until the left can do as well as the right. For amusement, play pleasing compositions like "The Beautiful Blue Danube" or "The Magic Fire"; so advance gradually until you reach "The Last Rose of Summer" and "The Maiden's Prayer."

Much has already been written about the art of execution; but a fine performance depends mainly upon the diligence and taste of the student. If there are more than two people in the audience, raise the piano lid, for that strengthens the tone. Let the beginner take this for his motto—"Play louder." Only by so doing will he overcome his natural fear of the instrument and relieve the strain of his audience. If a chance wrong note is played loudly, and with energy, the audience think that it was intended, and do not mind if it does not sound well. Be careful never to correct a false note; that only draws attention to it.

There are two chief methods of playing—*without notes* and *with notes*. The former is to be recommended, since the unpractical and complicated notation is hard to read, and because it is inconvenient on many occasions—journeys, picnics, etc.—to carry notes. Besides, you will make a much better impression than the person who reads his notes slowly and laboriously. He always has the air of a dilettante. Pianists who wear gloves to the piano and then take them off are called *virtuosi*.

If anyone, after this advice, persists in playing from notes, let him take care, in buying music, not to be overpersuaded by unscrupulous dealers into buying *black* music, for often it gives great difficulty to advanced artists. See that the white of the paper is prominent. Be especially warned against Liszt's writings, for these often give much more trouble to the performer than the pleasure of the listener can balance. Begin, at least, with very white music,—folk-songs, which are celebrated for touching simplicity,—and then proceed slowly to polkas and marches.

If a piece is too hard for one player, or if he wishes to get through it more quickly, let him try four-hand playing, which requires two performers. Otherwise, this sort of playing is not to be recommended, for the character of pianists is not often so yielding that one will wait for the other. Rather take more time and play your piece alone. In playing four-hand music, ladies always sit on the right.

The young pianist who follows the foregoing advice will soon become an excellent artist, if he only has inclination, diligence, and patient neighbors.—PICCOLO.

* The French "clef" and the German "Schlüssel" are used where we use both *clef* and *key*.

—The pupil who imagines that a superior teacher will carry him through without doing hard work himself is sure to be disappointed. Learn to stand upon your own feet, for you must walk over every foot of the road that leads to success. There are no stage coaches or bicycles that will take you there. If you covet success as a musician you must fight to attain it.

The Musical Lister

THE Listener recently listened to a dis
several piano teachers about the true mean
"style" as applied to musical rendering.

Teacher No. 1 said: "I have had severa
life who were gifted with natural style an
teaching along that line."

No. 2 replied: "I do not believe we h
understanding of the word, because I nev
came across a pupil who played with style
good schooling. Do n't you mean that yo
gifted with natural expression?"

"What is the difference," asked No.
only expression given to the pupil by me
instead of by nature."

No. 3 spoke up: "I can't agree with you
is something more than crude, native expre
refinement of expression. I have heard peo
style and no expression whatever." "The
derstand," said No. 1, "that style applie
technicalities of phrasing from your stand
a child like Joseph Hoffmann, or any other
with marvelous powers of natural express
does not play with style when he gives a t
performance of the best music?"

"Oh! prodigies set the style for other pe
can not illustrate the case as applied to ordi
said No. 2. "Style implies good schooling,
tuition in the technicalities which provide
to expression. A foreigner may have
thoughts, but he can not give them free
English until he knows the language, and
express himself elegantly until he knows the
in all its idiomatic forms. There is the sam
between the language of an uncultivated and
person, even if both have one thought. One
pressed in good style, the other will not."

"Yes," said No. 1; "but sometimes
quence and enthusiasm are quenched by ove
"You touch the extremity of the question w
over-refining. Over is as bad as under. But
pupils can be made to express the thought by
tain mechanical things."

"Certainly they can," replied No. 1; "bu
I mentioned did those very things uncons
was not necessary to teach them, and when I
conscious of their own effects they were apt t
power."

This is the gist of the talk which was pr
great length without much change of mind
hand, principally, it seemed to the Listener, be
misunderstood each other's terms, although t
evidently a temperamental hobbyist—the
technical hobbyists. The Listener repeats the
tion as an illustration of what he said last m
the importance of learning to talk music intell
we are to help each other along. A Dictionar
cal Terms might be of some use if only musi
would study it sometimes.

* * * *

ONE of the most astonishing discoveries of o
of great interest to musicians. The power whic
has moved the youngest of the arts as a mea
tional expression is now being put to scientific
new form of motive power. The celebrated M
of Philadelphia and of motor fame, believes he
out how to chain vibrations for mechanical
His new machine is set in motion by the strik
instrument that looks like a tuning-fork, but
inwardness of the force is known alone to Mr
who claims for it superiority over all other moti
something which is yet to be proved, although
ent financiers are interesting themselves in
idea. Some one said the other day, "Just thi
day when by striking a high G on the tuning-fo
could go from Park Square to Harlem on a bicy
out further effort!" which facetious remark sh
incredulity with which the new power is still co
even though the belief in it is growing.

* * * *

AT the splendidly successful meeting of the

MUSICAL INCONSISTENCIES.

BY E. M. YOUNG.

MANY musicians and musical minds wonder why and deplore the fact that so many individuals are met with who, both by education and an inborn perception, are discriminators in the world of letters and many arts, and yet are wholly unable to appreciate the beautiful in true music and derive enjoyment from listening and performing music which is at best very commonplace.

The purpose of this essay is to draw the attention of the "many musicians and musical minds" toward themselves, and on reflection and a little self-examination discover whether or not they may be justly called inconsistent. I refer now to the predominating class of pianists and organists.

It is a well-known fact that very many if not the majority of pianos are sold through the influence or recommendation of music teachers. Question: Does the average teacher justly merit the confidence thus reposed in him or her by purchasers of pianos?

My answer is emphatically, "No!" I am forced to this conclusion after an experience of some fifteen years.

Before entering seriously the ranks of the music teachers, I endeavored to prepare myself with as wide a range of study as was consistent with proper concentration on the two branches of musical culture known as voice culture and pianoforte playing. It did not take me long to discover that I knew too little of the construction, mechanism, and care of a piano. I resolved to know the instrument as thoroughly as possible, and at a considerable cost of time, money, and effort, by lessons from tuners and work in factories, I obtained what I sought for. Before that time, notwithstanding a study of acoustics and considerable reading, I did not correctly appreciate the term "unison"; was unable to determine always whether a note slightly out was flat or sharp; did not know what is meant by a "good scale."

This article is not written for the benefit of any teacher of tuning or school of tuning; but I regard it as a great misfortune to the cause that so little is known regarding the quality, condition, and care of pianos.

I will mention one or two inconsistencies that are like many that come under my notice. Not long ago I was one of a company of listeners at a lecture recital by a musician of considerable prominence, which was given at his spacious residence, the piano used being his Steinway Grand. How interestingly he unraveled the mysteries of classical music, and how apparently spellbound were many of his listeners as he sped through a sonata of Schumann, and then caressed the keys which sounded forth Schubert's B flat Impromptu, I meanwhile sitting on pins and needles as I vainly listened for a single correct unison! The piano was one continual wow! This same teacher, organist, lecturer, and pianist would insist, I am sure, if called upon to play elsewhere to an audience, that the piano should be tuned that very day, the inconsistent part of it being that if he personally should select one from many, in a pianoforte wareroom, he would request it to be tuned even though correct at the time. I believe that I am not overstating it when I assert that three-fourths of our American artists (?) and teachers are to be classed among the inconsistents. This is only a part of the subject, but is there not enough of suggestion here to set us all to thinking?

A DAY'S PRACTICE.

"SHALL I practice more than four hours a day?"

Many times during the teaching season it is necessary to argue with over-enthusiastic pupils regarding the amount of practice best done in one day. Experience has taught many a bitter lesson to pupils, that over-practicing on one day has its ill effect the day following, and much that was supposed to be gain is really loss. The wide-world idea that sitting at a piano eight hours a day is bound to result in artistic success, is a fallacy. Of course, there is a considerable amount of satisfaction in being known as an eight-hour-a-day worker, and there are many who tell with evident bravado that they always practice so many hours each day. Naturally, their friends believe on this account that they are rapidly becoming artists.

Eight hours' practice of this kind never yet made an artist. Something besides the mere sitting at the piano and keeping the fingers going over and over various studies and pieces is required to make *enjoyable* playing. This *something* is the right use of brains.

All pupils certainly have *brains*, but not all are using them to the best advantage. Four hours a day, with proper outdoor exercise and rest, will surely show the best results, and I find that those pupils who adhere to this rule are the most successful players at the end of the year. This amount of perfect concentration in piano study is generally enough to tire the ordinary student, leaving him in a condition where, if more work is insisted upon, one has to force himself to keep at the work, and, providing anything *is* accomplished, it is apt to be soon lost; for knowledge acquired by a tired brain is not readily retained.

As a general thing the eight-hour-a-day worker *wastes* about as much time as he really uses. To prove this, just ask yourself if during your practice time you have ever discovered that your mind, instead of being concentrated on the work in hand, wanders off to foreign fields, and on arriving at the end of the selection on the music rack you find yourself wondering, have I or have I not been through the field. Certainly a mind in this state of bewilderment is not in a *receptive* condition.

Concentration is absolutely *necessary* to the successful student, and if you find you lack in this particular, then pull yourself together and work with the determination that you *must* and *will* gain *concentration*. When this is gained, you will discover that you can now accomplish in two hours what you could not accomplish before in a whole day. Four hours now will be sufficient to tire you mentally, and the rest of your time may be profitably spent in the open air—perhaps on a bicycle. After a sufficient amount of technic is gained, very little time should be devoted exclusively to it, most of the four hours being spent in memorizing pieces and keeping up a repertoire. If you have a fine grand piano, take *pleasure* in playing on it, listen to the tones produced and enjoy them; do not merely sit there from a sense of duty, compelling yourself to play just so many hours. *Enjoy* your practice, and you will find yourself improving musically and mentally. Possibly you may say, "It takes me longer than any one else to learn the same amount." But it *should not*. Such an excuse for so many hours' labor is not worthy of consideration.

If it really *does* take you so long, then train yourself to accomplish the work in less time. It *can* be done, providing you so decide and work to that effect. More than four hours a day is injurious to the average pupil, and should not be countenanced. Try this plan and see if after a few months of this method of practicing you are not able to do all and more than ever before.

Practice should be a pleasure, not a duty, and should not exceed four hours a day.—FREDERIC MARINER.

PITHY THOUGHTS.

BY CARL WHITMER.

WHEN a teacher is engaged, both his time *and* his mind are included. The tendency is to forget that his mind is in the contract.

The pupil plays. The teacher leaves after telling him where he erred. The pupil knew *this*.

Too much playing; not enough thinking and talking. The thing lacking is the reaching of mechanical and emotional difficulties through the intellect. The incorrect view taken is that everything shall be left to intuition.

The teacher should study his pupils in the aggregate as well as individually. It is necessary to think that "pupil" is the name of a great society that has its general faults and general needs. The teacher must know what a pupil is before he can tell how to treat *the* pupil in hand. He must have a standard. He must reason from the general to the particular.

The teacher must be a physician. He needs knowledge of things and knowledge of people. He must change diets. He is a false teacher who uses a panacea for all ills, or for all times in one "ill." It needs to be remembered that the conquering of difficulties is dependent on the skilful use of *contrast* in means. A fault may be remedied by indirect application also, as with many diseases.

It is a teacher's duty to bring out originality. It is better to leave go for a time an inconsistency, if the pupil has been striving to grasp principles and to make them his own also.

Everything is magnified in the eyes of the pupil, and he is liable to exaggerate. But what is momentary exaggeration to lifelong imitation? What is erring judgment for the time to no judgment at all? As soon as he learns another thing the preceding one will assume its proper shape. And so goes the formation of all standards. The teacher needs to know that there is a time for correction and a time to refrain from it, and to put in its place *appreciation of original thought*.

Pupils easily lose confidence in their original powers as long as under the eyes of a teacher who keeps his corrective powers in perpetual motion.

There is hardly enough willingness to accept the possibility of new ideas *from a pupil!* The teacher treats him as a vessel of some sort in which he may place food, and forgets the fact that there is possibility of gaining nourishment in return.

The teacher's whole duty lies in the appreciation of the pupil as a living thing that has its faults of sight, hearing, and, consequently, knowing; and in the utilization of intellectual forces for the gaining of some end, whether that end be mechanical or emotional. He must know that errors are not all caused by faults in the fingers and wrists and eyes and ears, but that the most are due to faults in the mental organization.

The emotional must fill up gaps which purely intellectual work will leave; must give life to both ideas and pupils. The emotional is the inspirer; it can not be used as the instructor. Summary, in a word: Mechanics precede expression, although expression is the higher; mental work precedes emotional, although the emotional is the higher. The highest teaching is based on recognition of such principles.

AN APPRECIATIVE AUDIENCE.

WHEN Chopin, the great composer and pianist, was a young man, he traveled through Poland with a friend, and was one day snow-bound. Some peasants succeeded in getting the sleigh out of the drift, and escorted the strangers to a post-house to exchange horses.

As the travelers entered the little house, Chopin went to the piano, and, striking a few chords, exclaimed joyfully, "Santa Cecilia! the piano is in tune!" and seated himself at the instrument. As he sat there, improvising, the peasants stole in, and stood watching him with mingled amazement and delight.

"We shall see whether they are lovers of music," said Chopin, softly, to his friend; and thereupon he began to play his fantasia on Polish airs. The peasants stood in silence, their eyes fixed on the pianist's flying fingers, and their faces irradiated with pleasure.

Suddenly the postmaster announced, "The horses are ready." Chopin started up; but a dozen voices cried, "Finish that wonderful piece! Finish it!" And the postmaster, who had heard only a few bars, said pleasingly, "I'll give you a courier, horses, everything you want, if you will remain just a little while."

The fantasia was finished; and at last the pianist was allowed to depart, though with many expressions of sorrow from the enraptured group.—*The Family Herald.*

A PLEA FOR PRIMARY INSTRUCT HARMONY.

BY WALDEMAR MALMENE.

WHILE it is impossible to state the exact persons who gain a livelihood by teaching m can be safely said that it exceeds that of branch of a liberal education. Although mu oned as one of the seven liberal arts and scien theless it does not follow that all music te either artists or prosecute their calling with exalt it as an art. This may be owing to t to the majority who learn music it is nothing a mere matter of amusement or necessary soc plishment. However, there are thousands students who are not satisfied with a mere tec play of flexibility of fingers or voice, and wh to their teachers for guidance into paths w knowledge can be gained in order to better e the works of our great masters.

The first step to obtain such knowledge is u ably the study of harmony; it is, however, a l fact that this is a sealed book, not only to th of advanced pupils, but even to many teache whom can hardly analyze a chord, much less a melody in four parts correctly.

As a physician is not satisfied with merely the patient's condition, but will also inves cause of the sickness, so it is not out of place into the cause of such musical ignorance or in and to suggest a possible remedy. Regarding it can not be disputed that, instead of impres the pupil's mind that the study of harmony is rational musical education, it is left option should a musical education, if it aims at higher than mere amusement, not be planned similar to an ordinary school education which lower grades, includes at least reading, wri arithmetic? Why should not harmony and mu tory be part of a musical training without charge? The more the mind is cultivated, th intellectual results may be expected. As th branches of mathematics and logical training questionably help to a closer reasoning, and fallacies which the casual observer fails to notic also harmonic studies assist in reading with g cility, etc., etc.

To most pupils the study of harmony mea thing very dry, uninteresting, often, at first, i hensible, especially when the instructions are through. Good results can only be expected teaching is begun at an early age and is carried tematically.

A thorough knowledge of intervals is the fir site, but bear in mind *the maxim of teaching but a time, never to take up a new lesson until the o thoroughly mastered.*

The following suggestions may assist the young and accomplish the object for which this art written:

Use no text-book, but try to inculcate the kn of intervals and chords, very slowly by degree material presents itself in all practical instructio for the piano.

Major and *minor seconds* can be readily explai learned with the five-finger exercises. Adopt the plan of transposing these exercises, using oth than the customary five white keys from *c* to *g* will not only relieve the monotony, arising from stant use of the same sounds, but will also be a train the hand for different positions,—a most im matter to young pianists.

In order that these transpositions may not be mechanical matter, in which the ear is the only is recommended that the pupil write them out on placing the sharps and flats before the notes, a and necessity require, in order that they may cor with the prototype.

The formation of all major and minor scales wi the pupil further practice to become thorong quainted with major and minor seconds, and en

THOUGHTS ABOUT THE MOST SALIENT FEATURES OF MUSIC LIFE—TEACHING AND OTHERWISE.

BY C. HEINRICH RICHTER.

Translated from the German for THE ETUDE by E. F. WEBER.

II.

THE selection of pieces is a most trying task for the teacher. How often a too difficult piece is given. It is seldom, indeed, that the contrary need be criticised. Pieces for public performance should be especially adapted to the artistic understanding, the technical ability, age, and fingers of the pupil.

* * * * *

When playing chords in both hands at the same time, remember to strike them together; sustain them for the full time prescribed and release both hands at the same instant. Do not forget these three points—striking, duration, releasing. Most amateurs do not observe this rule, but strike, as is easily noticed, the notes in the left hand before those in the right. Why not the right before the left? Possibly there is an instinctive desire to construct chords from the bottom up. Or should it be only an affectation of the arpeggios which induces the bungler to strike the melody note last.

* * * * *

Play a new piece slowly at first. It is impossible to play anything rapidly and correctly that one can not play slowly with ease. Children learn to walk first step by step; only after they have stumbled a thousand times do they learn to run.

* * * * *

It is better to strike a wrong note energetically than to touch the right one as if afraid of it, and repeat it several times in a stammering manner before getting it correct.

* * * * *

The scale of B-major and that of G-sharp minor are, from a technical standpoint, of a very diverse degree of difficulty. B-major is easy and G-sharp minor is difficult to learn. But why? The keyboard picture of B-major is easily impressed upon the memory, while that of G-sharp minor, owing to the frequent change from black to white keys, is not easily remembered. Therefore look at your keyboard and learn to see scales before playing them. One must possess a perfect mental picture of the succession of the keys of the different scales, so that the fingers are able to locate them without the aid of eyes or brain.

* * * * *

Do not expect the fingers to solve a problem which the mind has not yet conquered. Only after the brain has perfectly conceived the tone-picture let the fingers reproduce it. The thoughts will then go directly into the fingers, yes, even into the toes, for these also must, in operating the pedals, act judiciously and with feeling.

* * * * *

The thumb is the peasant among the fingers. Its movements are awkward because less trained. They are also of an entirely different nature than those of the other fingers, and it therefore requires special studies. The main rule to be remembered is that the thumb-movement must not disturb the arm, which must remain perfectly quiet.

* * * * *

The fact that one part of a piece may be less difficult is no reason why that part should be played faster than the rest of it. Neither are technical difficulties a reason for playing such part slower. However, in most instances where technical difficulties occur, there is also harmonical crowding, and in such cases a ritardando is permissable.

* * * * *

It is desirable that the pupil learn to play as soon as possible without constantly keeping the eyes upon the keyboard. Not only because the continued nodding of the head is a rather ludicrous movement, which reminds one of the Chinese automatons displayed in teashops, but also because it is a hindrance to rapid sight-reading.

One should not frequently digress from the subject during a piano lesson, and yet it is difficult to always be the strict and pedantic task-master. I once asked a little pupil of mine, who may have heard of Shakespeare, who founded Rome? and received the following neat reply: "Romeo and Juliet founded Rome."

* * * * *

Can improvisation be learned? Most certainly. Quite as well as composition. Improvisation is only a little less than composition itself, and this only because it allows more freedom to thought and does not necessitate a strict adherence to the rules of form. But it is often infinitely more valuable than a carefully thought-out composition; for the reason that enthusiasm is engendered thereby, which flows from under the fingers without being impaired by close meditation. Improvisation will give a truer tone-picture of momentary sentiment and feeling than the most artistically prepared composition.

* * * * *

One way of teaching the trill is to let the pupil feel it—*i. e.*, let him rest his fingers on the extreme end of the keys without using any pressure whatever, then let the teacher play the trill on the same keys. Although the rhythmical beat only, and not the dynamic, is conceivable by this method, it would be well indeed if all technical difficulties could be so well illustrated.

* * * * *

With due respect to any great composer, it can not be expected that all his works must be to our liking. If he has ever delighted us, let us believe in him, and be not too rapid with our criticism. To be able to appreciate the music of earlier times, one must possess a liking for the antiquated, must be able to mentally transplant one's self into the epoch in which the writer lived, also take into consideration his idiosyncrasies and the circumstances under which the work in question was written. Yes, even the means at his command to bring it to a hearing. For instance, the (at that time) very imperfect instruments.

* * * * *

If thoroughbass is the root, the harmonical development the tree with its branches, the rhythmical element the leaves, then melody is the fragrant, richly colored and beautifully formed blossom.

* * * * *

To be able to criticise a painting one must stand at a proper distance from it. The larger its proportions, the more distant is the point of view. This holds good also in music. The listener must not immediately forget what he has heard, he must at least retain an impression of it. The performing musician must interpret the composition as a whole, *i. e.*, have the tone-picture complete in his mind before attempting to play it. The composer must know where to guide his ship. A work of art does not fall from out the sky. Inspiration is only a premonition of that which is developed, little by little, by reflection. A motive, whether rhythmical, melodic, or harmonic, is only a seed which must grow, and the composer must know the possibilities of this seed. Mistaking them would produce deformity or monstrosity. As the sun which aids the seed to develop stands millions of miles above in the sky, so the disciple of music who wishes to understand the beauties of the art and speak its language must mount Parnassus.

* * * * *

An excellent practice for musical intelligence and memory is to learn a composition, or part of it, even if only a few measures, by heart from the notes only, without the use of any instrument whatever. This is on the principle of intuitive instruction—first fastening the lesson in the mind's eye and then passing it on to memory.

* * * * *

With an attentive and intelligent pupil the teacher gives the best that is in him, and the result is comparatively gratifying. Nothing is more depressing than the forced association with a person who is mentally half asleep and who does not enter into any of our ideas.

In some asylums for the insane concerts are given from time to time (by sane musicians), for the reason that music is believed to exert a salutary influence upon the mentally deranged. My experience has been that if on such occasions a programme proves too long, or tiresome, the sick will quickly cry, "Enough, enough!" and in consideration of the mental state of the audience the music is instantly discontinued.

Once I was requested by the committee of a society devoted to the study of magnetism to play before a large audience upon a magnetized piano, which had the result that quite a few persons were put into a perfect magnetic state, making the audience a hypnotic rather than a pathological one; which condition increased to a high degree of ecstasy. So long as the music was of a sweet and subdued order those affected remained gentle, but when it became more spirited, interspersed with dissonances intentionally introduced to distort the tone picture and ascertain the effect thereof, they grew excited, and some became violent. One old lady, of high social standing, became so enraged that she belabored the poor pianist most energetically with her fists, so much so that he deemed it wise to immediately return to soothing melodies.

Do not these instances demonstrate the fact that the conduct of the general concert-going public is greatly influenced by social conventionalities? While this is fortunate indeed for general "good form," this customary dissembling retards the progress of art. The mentally deranged and the hypnotized will not suffer the playing of, to them, tedious selections; but the polite concert-goer will sit through the, to him, most stupid programme with equanimity; yes, will even, because it is customary, clap his hands in apparent delight at the conclusion of an endless and uncomprehensive symphony.

A TRULY GREAT MUSICIAN.

IT seems strange, but now, after over two hundred years of musical advancement, we still look back to one man whom we still reverence and call the greatest of all musicians, though he lived at a time when our art was but in its infancy. That man was Johann Sebastian Bach. The longer we live, and the more we know about music, the more do we learn to admire and reverence Bach, and the more do we marvel how far in advance of his age and countrymen he must have been.

Bach's music contains everything we prize in music to-day, rhythm, harmony, melody, counterpoint, tragedy, comedy, humor, sublimity. He was familiar with every human feeling, and his music expresses them all in a masterly manner. The value of his music for instructive purposes is acknowledged by every one. Edouard Remenyi, in an exchange has this to say about the value of Bach's music for children:

"Children of tender age who learn music, after having acquired the necessary and elementary rudiments, and after having somehow learned to play the scales pretty smoothly, ought to be put at once to play the two-voiced pieces so wonderfully full of jollity and simon-pure invention by Sebastian Bach. A child put to such a task in a playful way, and endowed with a little talent, would make astonishing progress, and thus save a great deal of precious time and unnecessary trouble in after life; he would be endowed through studing Bach in his tender age with an almost unerring judgment in music, and such a musical child would never say in after life, "This is a good piece for an encore," and "It takes with the public," and such encore poops all over the world.

"Bach ought to be the daily bread, the shibboleth, the talisman, the panacea, and the vade mecum of every musician, and if that would or could be the case, then music would be the art of arts, as being not yet rightly treated, it is already an art and science combined, sent to us from heaven as a consoling medium between here and there, of which the Archangel is Bach."

—When a piece has been learned, learn it again, and continue this course until it is learned as well as ability will permit.

HINTS AND HELPS.

BY C. W. LANDON.

WHEN learning a piece, stop and correct
take, and be especially particular to finger
but, after a piece is once learned, never stop f
because this would establish a habit of stumb

The fault-finding teacher too generally fa
had habit, from the fact that he has nothing
either from lack of preparation, or of sufficie
or, perhaps, actual ignorance, he attempts t
discomfiture by fault-finding.

It takes the art instinct to make sufficient
the very small things in the study of music
ference between ordinary and good playin
ability to work closely to an ideal, and the id
precision in the smallest details.

Early impressions last the longest. If th
sions are false, they prove a great hindrance i
opment of the mind and character. A write
"The first turn of the rill at the spring has
with the final course of the river." Moral: Go
are never needed more than at the beginning.

School children understand and accept th
their daily lessons are to be studied, learne
cited intelligently. But it seems difficult, in
stances, to make them understand that they a
mind to the study of music. One of the first
be learned in piano study is, that active b
great deal more necessary than nimble finge
has always won its way against muscle.

As every teacher knows, pupils greatly de
and difficult music; by taking advantage o
teacher can sometimes get better work done b
ing that "unless this piece, which is easily wi
ability, is soon learned, it will certainly be ne
give you easier music, for this piece appears to
what hard for you."

Every music teacher should endeavor to ha
pupils at least two or three good piano recitals by
artists every year. Near the end of the summ
lecture committees of churches and benevolent
and the managers of opera houses and lecture
arranging entertainments for the coming season
music teacher will be active, he can easily secu
two good concerts or lecture-recitals as a part o
ture course. In small towns where there are
mittees, there is almost always some local c
some church in need of money; if the teach
show a little active interest, the ladies who
management of such affairs can easily be induc
dertake the business part of a lecture recital or
concert. Even in a small town there can be
tickets sold through personal endeavor to make
cert profitable, especially if the artist has a gres
tion.

HOW MUSIC AFFECTS SOME PEOP

BY JAS. M. TRACY.

IT is conceded by all writers that music has
nating power over the affections, but one can ne
all the wonderful accounts which both ancient a
eru historians have asserted and awarded to it.
ally, I have felt its influence over me at differe
and have witnessed its remarkable effects on
There is no doubt that it affects different person
ently, according to their nervous organization
ceptibility to musical sounds. I know a gentl
education and veracity, who told me that the
pression that music made on him was of the me
ing kind; that in the course of time he found i
to increase on his nerves to such an extent that
not remain in the room where there was fine pl
singing; that he had for several years tried to
better of his feelings, fearing he might appear ri
in the sight of his friends; but the last experi

Vocal Department.

CONDUCTED BY H. W. GREENE.

[*In this connection there will be a* QUESTION AND ANSWER DEPARTMENT, *open to* THE ETUDE *subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of* THE ETUDE.]

TEMPERAMENT.

A MUCH used word in our profession. Formerly its meaning was always qualified by an adjective, and one heard of an ardent or vicious temperament, but in the nomenclature of the vocalist, a singer is alluded to as having more or less temperament. Perhaps the wide range of the necessary simulations of the artist made qualifying adjectives unnecessary. Be that as it may, like many another word in our language, it has grown to occupy a very important place in the singer's vocabulary. In our discussion of the subject, let us allude to it purely from the artist's standpoint.

1. What is temperament?
2. Is it susceptible of classification either in degree or kind?
3. Is it a desirable or undesirable attribute in the artist?
4. Is it cultivatable, or can it be developed?
5. Is any success possible without it?

First.—Temperament is that quality in the individual that can be best explained by the use of the words receptive, impressionable, when speaking of it subjectively; expressive and impressive, when used objectively. From the standpoint of the metaphysician, the simple word suggests a volume. From the standpoint of the singer, we convey, by using the word temperament, the simple and direct impression of power, first to feel, and second to inspire that feeling in others. Looking closely into the meaning of the word temperament, the mind is invited to the possible distinction that may be made in the artist, between art and artistic. The lines may be too finely drawn for a quick and definite appreciation, or the meaning may be hidden, but a singer with temperament rarely invites the encomium upon his efforts, as a work of art, but as truly artistic, while the work of the singer who has not the gift or attainment of temperament may more strictly be said to be an artist.

Second.—Temperament can be classified as to degree, from singers having very little or no imagination, which is the real basis of its power, to a most passionate and uncontrollable emotional display. As to kind, distinctions are not usually made when the word is used in the broad, artistic sense, though the discerning teacher can not fail to have observed, in cases, where kinds of temperament could by comparison be said to closely resemble each other; or in fineness and delicacy be contrasted with coarseness and impetuosity.

Third.—Temperament is a most to be desired quality in the singer. By its aid uncultured voices have won renown. Hampered by its lack, most gracious gifts of voice, and the rarest degrees of attainment in art and technique have scarce won recognition.

Fourth.—Can it be developed? Upon this question more than all others depends the success of the student in singing. It is upon this point that experience seems to perjure itself. It is this problem that confronts the teacher whenever he is held responsible for the career of a student with a promising voice. It is here that his power is put to the test. He deals not with muscles or even theories, nor even with the more subtle factor, tone, or its quality, but far and away more deeply must he descend into the realm of spirit and its control. In one case he would find the spirit of the student asleep. He may waken it to the right receptivity, making it keenly alert to the beauty, the dignity, or the sublimity of the thought under consideration,—a live, spiritual fire, which he is totally unable to inspire him to kindle in others. Again, when the sense seems dull to the deeper truths contained in words in the lines of a song, the act of singing or declaiming them seems to enkindle into flame, or make, if possible, the thought more realistic even than was suggested by the words. In another case, the soul, the spirit, the nerves and body, seem to blend in one profound response to the message in the lines, overpowering the singer to the point of pain, when the teacher's efforts must be put forth as the balancing and controlling agent, until the student can curb and hold himself within the confines of technical control. And, finally, how often the teacher is brought face to face with the mind that grasps but yields not, with the heart that beats but throbs not, with the eyes that dilate but weep not, with the spirit that yearns but melts not,—whose soul is like a mirror, with only the power to reflect; who with all the consummate blandishments of art, with unlimited grace and attainment, absorbing apparently all that is good, expressive, true, and beautiful from the minds both of the composer and writer, and yet give to the world only the picture of the truth and never the truth itself: and thus we are confronted with the question, can temperament be cultivated or developed? The story of the average is our only answer. So far as temperament is a matter of the soul, it can be cultivated and deepened, and the imagination quickened. The difficulty lies in that peculiar quality of mind, or gift of power to project or give forth the thought which controls. Appreciation of beauty and consciousness of truth, the spell of passion or the helplessness of hope, are all subjective qualities, susceptible of growth and intensification. The power of projecting or identifying the thoughts of others with your own is to a much less degree capable of development, more generally a gift, an inheritance. There are rare cases where these attributes have seemed to be wanting, but were only asleep, and under the stress of some sudden power or experience, have blossomed forth into life and intensity at almost a moment's warning. This has given rise to that fallacious and unfortunate proverb among thoughtless teachers or students, that one to sing well must suffer much. The most dangerous, the most detestable, the most demoralizing, the most humiliating and soul-belittling proposition that was ever presented or fostered under the ensign of art.

Fifth.—Yes, success is possible without it. Melba is a success; she has not temperament. A thousand other singers might be mentioned who lack the so-called *divine inflatus*, but who, in lieu of it, have art, cultivated to the superlative degree, to that point of finish, in fact, where it becomes difficult for the uncultured listener to distinguish between the spirit and its artistic counterpart.

A famous scholar has made the assertion that the greatest gift in art is the power to work. He allows no discrimination between genius and talent, between gift and acquisition. He may be right theoretically: we are not so bold as to dispute him, because the day and generation is not ripe for a perfect test of the question. It matters not in what field one notes success,—a study of the situation reveals that most great singers have achieved distinction in direct response to a call which they had not the power to resist. Much has been said of the monetary allurements to the singing profession, but the truth is that neither lust for fame nor greed for gold can hold for a moment with the joy of attainment, the consciousness of power, the satisfaction of expression and influence,—the simple, undefined delight of singing out of one mouth and heart into another. These are all the incentives to the labor and self-sacrifice necessary to secure a brilliant success as a vocal artist.

THE VOCAL CONGRESS.

Mr. Russell, in the *Pianist and Organist*, referring to the subject of a Vocal Congress mentioned in the April issue of ETUDE, quotes, as per following clipping, from a paper read by him at Buffalo before the New York State Convention:

"It appears a practicable thing for our Association to bring together the men and women of acknowledged ability as vocal masters who reside in America, and through them to formulate a plain, rational, elementary system of voice-culture which shall be entirely free from personal fads, national characteristics or names, except they be called American (a not very desirable thing even at that),—this system to include a plain English nomenclature, and to be made readily supplementary to any printed book or good vocalizations or solfeggi.

"There are enough honest men and women in the profession for this work, and there appears no reason why they may not be brought together with good results.

"Such a carefully made primer of vocalism, properly indorsed by this Association, would in time drive out of existence the innumerable claimants to an imaginary heredity of method which is named a ter a man or a nation, and kept as a mystery close locked in a vessel opened only by keys of gold.

"It appears to your committee that the time has come when either one of two things should come to pass in our Association regarding the subject of voice culture, viz., place this art science on a rational basis, with *some few items at least*, so explicitly named and explained as to be beyond cavil; or, if this can not be done, drop the subject from our programmes entirely, and let it be relegated to the darkest recesses of our Secretary's vaults, as the mystery of the ages, never to be revealed here below, and not to be investigated by weak mortals."

And then he states as follows:

"Mr. H. W. Greene, in THE ETUDE, recently suggested the advisability of a conference of vocal teachers with some such object as the above in view. Perhaps such a conference would be the better way; then, if the recognized authorities were to draw up some preliminary formula, as a primer of vocal culture, and submit it to the various music teachers' associations and guilds for ratification or suggested amendment, we might in due course (perhaps of several years) come to the desired goal. In the meantime discussion would be inevitable, and would cause students and teachers to think on the subject, which, after all, is the main object of the whole movement. When thinking begins we may look for something more of rationalism and less of empiricism, the curse of vocal literature."

VOICE AND CHARACTER.

We find the following article in one of our exchanges:

"New York this winter has had the benefit of several experts in voice culture, in training the conversational voice. All these experts admit the disagreeable quality in the American voice, and each in turn advocates individual culture of the voice. We can not agree with one who maintains that the foundation of all voice work is breath, and that when the breath is properly controlled, and the breathing organs in proper use, the voice will be agreeable. Without doubt, tone deafness is often responsible for the bad tones in the American voice. People do not listen to their own voices, are not sensitive to sound, or a defect in hearing prevents their detection of the disagreeable tones in their voices. What is needed is a trained ear, and this can be gained only by educating the ear to detect the difference between the cultivated and the uncultivated voice, and to imitate that which appeals to the sense of harmony. The fundamental construction of the voice rests in character. It is a rare thing for a man or a woman of beautiful character to have a disagreeable voice. Often there will be found, among the ignorant, voices like velvet, and when you come to know the possessors of these voices you find that they have a beauty of nature, and that the voice is but the natural expression of this beauty of nature. Whether a deliberate attempt to cultivate an attractive voice would reflect on the character is a problem worthy of experiment.

"One expert advises as a cure for indistinct pronunciation and carelessness in pronunciation the habit of reading aloud for fifteen minutes every day from some recognized writer of pure English. Select, she said, that which appeals to the best in one's self, and then read slowly and carefully, listening for final *g*, for careful pronunciation of *th*, for a clear pronunciation of *s*; and this practice, continued for six months, will end in giving clear enunciation. Nothing, however, was said of the education indirectly acquired by this method of treating the voice."

Thoughtful Americans are getting tired of the endless slur upon American-speaking voices. To be sure the majority of American women are not educated in convents, where to speak above a subdued murmur is considered rude and hoydenish, but the majority of American women are educated in schools where refinement is the rule, the atmospheres of which are favorable to gentleness, dignity, and sweetness of expression.

The American voice as compared with the German, French, or the Italian female voice, putting them rank against rank, is inconceivably more beautiful. The American voice is more gracefully modulated, speaks less in chromatic progressions; its cadences suggest the major or minor triad more frequently than the less melodic progressions.

The children in our public schools, who are allowed early in life to disport themselves upon the playground with unrestrained freedom, usually carry into the higher grades voices somewhat sharpened by the outdoor exercise, but this is at an age when the influence is not necessarily lasting; but it must be observed that neither society nor art are great debtors to a class in the community which allows children the unrestri

their vocal organs.

The atmosphere of schools for young wo

finements of the home in the middle and up

the increase of interest in the subject of voic

speech, the growing alertness of the ear to re

correct the slightest tendency to hardness or

tone in the young voice, and the almost uni

on the part of parents that their children

sessed of beautiful singing voices, com

thoroughly affect the situation, that one can

that the American voice is not only equal,

to all voices, when taken, as I said before, c

class.

If the writer had said the fundamental *qu*

voice rests in character, we should agree with

fundamental construction of the voice, it see

has little to do with character. There can

question as to the effect of judicious voice cu

the character.

It is the mission of art to instruct and beau

art of music can reach the soul by no more dir

than that of the human voice, hence the stud

music must almost immediately leave its ben

impress upon the character of the earnest stud

guided.

VOCAL QUESTIONS ANSWERED.

The editor of this department feels that

teachers and students are not taking advanta

Question and Answer Department. Nothin

discouraging to the young teacher than to fi

confronted by a perplexing dilemma as to wh

thing or that thing is the best. These difficulti

arise from a lack of experience. Experience,

the only logical operation through which a te

arrive at a point where any difficulty can be

that may present itself. The progress of the

at stake; the success and reputation of the tea

less momentous consideration, hence, while e

is invaluable, it matters not in many instances

it be the experience of the teacher himself or th

of older growth and wider opportunities for

One acts the wiser part who avails himself of th

ence of older teachers. While we may not be

to answer all questions that may arise, we can

give facts and results of our own efforts alon

lines.

It has always been our custom in sending p

as teachers to say to them, "Do n't fail when d

present themselves to write frequent and e

letters of inquiry." We would much prefer to

time to correspondence than to allow the repu

one of our pupils to suffer, or a voice to be inj

cause of uncertain or experimental treatmen

consequence, we receive many letters of inquiry

lowing is an example,—the case of a young man

placed in a most responsible position as a direc

vocal department in a large seminary, and we ap

letter because the questions it contains are tho

may arise in the experience of any teacher wh

interest of his work and his pupils at heart.

"*Dear Mr. Greene*:—Since one of the last thi

told me was, that as long as you were among th

I should ask you questions at any time, I giv

batch of them now which have been accumul

some time:

"No. 1.—In exercise No. 33, in Weicks, is the

to be sung with glottis or diaphragmatic action?

"No. 2.—From what source comes the growt

voice?

"No. 3.—What is the cause of a breathy voi

how is it to be treated?

"No. 4.—What are the principal reasons for

being of a poor quality, and what are the requi

for a good one?

"No. 5.—Why is my own voice of no better q

"No. 6.—What effect do enlarged tonsils have,

removed will the voice be very much improved?

"No. 7.—Kindly give me some exercises

strengthening and control of the soft palate.

"No. 8.—In case of a voice having no resonan

being very breathy, the subject having a very

throat, can, in your opinion, the voice be made cl

ringing, and if so, what are the means?

"It was my intention to have asked these quest

person by word of mouth, but by the present ou

Publisher's Notes.

We have an offer to make this month that should command the attention of all interested in music. It relates to the unique work by Gottschalk, entitled, "Notes of a Pianist," which has been before the public several years, but is little known. It has never been introduced among the music profession, but its limited circulation has been among literary people. The publisher's price militated its popularity. We have made arrangements for an edition, which we will sell for only $1.00 per copy, postage paid. The regular price is $3.50. It is a book teeming with interest. It will be remembered that Gottschalk took notes of events during his concert tours, and it abounds in many startling situations of the life of a virtuoso. Gottschalk was a close observer, a deep thinker, a keen wit, and withal, a ready writer. The book will interest the amateur as well as professional musician. There is not a more valuable work for a musical library, and at the price of only $1.00 to everybody we bespeak a large circulation for this unique volume.

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"Music—Its Ideals and Methods," is at last in the hands of the advance subscribers. We expected it would be delivered early in the month, but the delays of one kind or another brought its appearance at the end of the month, instead of the beginning. The volume will take its place among the small collection of solid music literature. It is a work that will never be old, and can be read and re read with profit. The retail price of the volume is $1.50, with the usual discount to teachers. It is bound similar to the two volumes of "How to Understand Music," by the same author, and becomes one of this set. The special price, it will be understood, is not now in force, being withdrawn with the appearance of the book on the market.

* * * * *

We have now coming out a volume of songs that will eclipse any previous volume of its kind. It is called "Standard English Songs." It contains about all that is good in English song literature. The enormous number of 67 songs will appear in the volume. The cover will be embellished with the portraits of noted English song writers, like Cowen, Sullivan, Molloy, Marziels, Adams, etc. Our special advance price on this volume is only 35 cents, postpaid. The postage alone will be 15 cents, so that for the small sum of 20 cents you can come in possession of 67 of the best songs of the day. This is about the price you would pay for one song in sheet form. The make-up of the volume is first-class, and the best paper and printing go into it. Send in your order early, as the offer may be withdrawn this month.

* * * * *

"Pianoforte Study," by Alexander McArthur, which has been in preparation for some months, will be delivered this month. The special offer price ceases with this announcement, although it will be the end of August before the book is sent out. For originality and freshness this book will take high rank. No writer has greater experience, and has enjoyed better opportunities, than Alex. McArthur, who was Rubinstein's private secretary, as well as pupil, for a number of years. The book will also appear in England, and receive several translations. We advise every earnest student to procure a copy of it.

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This establishment closes every day at 5 o'clock, and on Saturday at noon. If our patrons will mail their orders so that they arrive in this city by Saturday morning, they will be filled before the close of business, otherwise they will be delayed until Monday.

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A new edition of Volume I of "Touch and Technic" will be issued this month. Dr. Mason has rewritten the reading matter. The exercises remain the same. The exposition of the principles of this great work are made clearer in this edition, and it is well worth a careful study by the teachers who have used this method. There will be no special price on this new edition. We have, however, a few copies which belong to the edition issued previous to the present one, published about three years ago. The exercises in it are the same as those in the new edition, but the reading matter is not. There are some 50 copies on hand, and while they last we will send them for 20 cents each, postage paid. To those well acquainted with the system these will answer every purpose.

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A pleasant and fresh piece at the first lesson upon coming to music study after the long summer vacation greets the pupil cheerfully. To secure this, write us about what you want as to grade and quality, that is, if severe or popular in style, and we will make up a carefully selected package and send it "On Sale." We can give more careful attention to this now, than when the rush of the opening season crowds us. Therefore, please order "On selection packages" as early as you can, that we may serve you the better while our stock is full.

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Letters from our subscribers make frequent mention of the help they get from our advertising columns. In them they find valuable new things which aid them to keep up with and even lead the fast advancing art of music teaching. There is nothing new in the music-teaching world which is of value that is not found fully set forth in the advertising columns of The Etude.

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Our patrons will please take notice that in returning music or books to us by mail it is very important that the package be not sealed; by this we mean that string is to be used in doing up the bundle, not paste; neither must the label be pasted over the edges. If the package is sealed the post-office charges us the additional postage between third- and first class matter. One costs one cent for every two ounces, while the other is two cents for every ounce, and the difference amounts to considerably more, in a great many cases, than the value of the returned music.

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The following books are sold at a decided bargain. They are all new but a little shop-worn. The works are all standard and in steady demand. It will be seen at a glance that the prices here given are tempting. Usually there is very little discount from the retail price on this line of goods. On many of the volumes the postage is often more than the discount given. This is all we have, and we would advise those ordering to mention second and third choice in case the first choice is already sold. Send in your orders early if you wish any of them.

Collections.

Ne Plus Ultra, $0.25; Album of Sacred Songs, .15; Royal Collection of Songs, .25; World's Fair Collection, .50; Piano Mosaics, Boards, .50; Portland Vocal Folio, .25; Royal Collection of Songs, .25; Souvenir, World's Columbian Exposition, .25; Song Record, .25; National Contralto, Baritone, and Bass Folio, .15; Song Casket, .25; College Songs for Banjo, .50; Singers' Portfolio, .25; Album of Waltz Songs, .15; Album of Sacred Songs, Boards, .60; Banjo Folio, .25; White's World Celebrated Songs, .60; Modern Soprano Songs, .50; Choice Classics for Piano, 60; World's Fair Collection, Boards, .60; Standard Vocal Duets, .25; Album of Songs, Gabriel, .15; Album of Songs, Molloys, .15; The Popular Song Collection, Boards, .50; Artist's Album, German, Italian, French, .50; Heart Songs, Old and New, .50; Corona Mariana, Collection of Music for Women, .60; Hours of Song, Boards, .50; Song Mosaics, .50; Folio of Home Songs, .50; Famous Songs, 25; Songs of the Heart Folio, .25; Operatic Piano Collection, .50.

Operas.

The Gondoliers, .50; Yeomen of the Guard, .50; The Mikado, .50; La Somnambula, Boards, .60; Bellini's Norma, .60; Norma, .60: Ernani, .60; The Favorite Opera Folio, .25.

Miscellaneous.

Complete Method of Singing, Lahlaches, .75; 40 Etudes for Violin, Kreutzer, .25; Piano Studies, Wiecks, Thomes Organ, Berg, .80; Piano Studies, Wiecks, paper, .25; Famous Seven Airs, Violin, De Beriot, .60; Piano School, Sebert and Stark, .60.

We wish to thank our patrons for their orders to us during the past season, and to mention that now is the time we expect full and complete settlement of all accounts. We hope to deserve continued patronage during the coming season, promising renewed attention to all details. To those who have not dealt with us we would like to send catalogue and terms, hoping they will give us a trial at filling their orders. We have a stock, large and varied—foreign and American. Our "On Sale" plan is especially advantageous; our discounts are as large as can be given in every case, consistent with the finest editions; our terms most liberal. *Every order is attended to the day it is received.* To those who have dealt with us we wish to say further that we have several plans under consideration to still further enhance the value of your dealings with this house. These will be communicated a little later. Send in your orders for the opening of the season's work in the way of stock orders and "On Sale" packages as early as possible. We can deliver them at any time, but the sooner we receive the orders the more sure you are of having them at the proper time, as we will be extremely busy—taxed to the utmost—at the opening of the season.

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No library or class-room is complete without "Grove's Dictionary of Music and Musicians,"—the best encyclopedia of music known. The publisher's price is $25.00; ours for the same edition exactly—four volumes, boxed—is $18.50. Sold on monthly payments, if wished, to responsible parties.

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In selecting text-books for your class during the coming season we would draw your attention to the following:

"Lessons in Musical History," by J. C. Fillmore; used in all the prominent colleges. "Songs for Children," by W. W. Gilchrist, will be found particularly suitable for the purpose for which it is designed.

"Clarke's Pocket Dictionary" is the most complete of its kind. Every teacher and student should carry one. One hundred and thirty-two pages. Includes pronunciation of terms as well as of prominent composers' names, with dates of birth and death, etc. A condensed primer; retails for 25 cents, with professional discount allowed.

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Read the advertising pages of The Etude. There are things there as valuable to you as the educational articles on the inside.

* * * * *

The number of three months' subscriptions to this journal, for twenty-five cents, has this season far surpassed any previous one. It is yet not too late to take advantage of this. We will send July, August, and September numbers to all orders received during this month. We were much pleased at receiving a number of clubs of names. Teachers have found that the reading of The Etude during the summer vacation time, by their pupils, brings them back better prepared for earnest work than is usually the case.

* * * * *

We want agents to solicit subscriptions to this journal, either as a steady occupation or as merely a temporary one. We offer valuable premiums for a few, and liberal terms when one wishes to make a business of it. Write to us. You can renew your own subscription by sending us three. You can obtain a musical scholarship, valued in proportion to the number sent in, a first-class '97 bicycle for 50, and innumerable valuable musical articles for any number from one up.

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"Foundation Materials for the Pianoforte," the beginner's up-to-date method, by the well-known and successful teacher, Mr. Chas. W. Landon, has already passed through two large editions. The third is now in press as this month's issue goes to our subscribers. The work has given unparalleled satisfaction wherever it has been used. The following is a sample of the hundred (this is not an exaggeration) of unsolicited tes
which we have received:

I am highly pleased with Landon's ne
"Foundation Materials," and find it is especi
ful to a child, as it brings the imagination into
furnishes them with a musical idea.
Lulu D. Ge

Landon's "Foundation Materials" is a de
pleasure to all those pupils with whom I am
I think these studies are superb; just what
need. The fault with most studies is that they
too rapidly, bewildering and confusing the pup
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"Music Talks with Children," by Tapper, pl
more and more as I re-read and see into it.
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power exercised upon students by a work like t
will help the ingenious compiler of so much in
material to reach his goal, which evidently
this: "To create by 'Anecdotes of Great Mu
a unique work, a new champion, destined to cha
the mists of indifference and give humanity a
perception and higher appreciation of our imm
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After I received the game I organized two class
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and scholars as well, that I have ever seen. I lo
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their works, and in the end raises the standard of
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work, but it exceeds all expectations. I have been
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